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His Work a[illegible]rmany, 1685-1750.

[illegible]A.

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"The publication of this important book makes manifest to us the full measure of the loss we have sustained by the death of the author who, by common consent, was placed first among those who devote themselves to the study of musical instruments. In no work from his pen have we had such ripe fruit, in a province now recognised as a foundation of a general and philosophical systemisation of the art, as in this masterpiece of erudition and sound judgment. With the deductions suggested by what is at present known as the scientific basis of music Engel had little or nothing to do. He spent his valuable life in continual observation and much reading, the outcome of which we may some day expect to gain in the four large volumes left by him in manuscript, with complete illustrations of all the known musical instruments in the world. When this *magnum opus* appears, the present view of the subject by which all Eastern and the so-called ethnological music is brought into relation with our major and minor scales will be exhaustively satisfied. The dawn of another view of the subject affecting our conception of it may be imminent, but Carl Engel's descriptions and conclusions will be always indispensable to the inquirer, as this volume on the origin of bowed instruments is to all those who concern themselves with the violin family. We notice in this essay all the deep research, earnestness of expression, calm judgment, and ingenuity of reasoning identified with Engel's writing. He starts with a chapter on available evidences, and then at once attacks the root of the argument concerning the origin of the fiddle-bow, which he is inclined to believe was gradually developed from the musical bow with which the Greeks and other ancient peoples twanged their lyres. By this hypothesis, the application of a feather is the rudimentary idea of the modern perfected bow. . . . Among the illustrations contained in the book are woodcuts of both Chinese and Japanese bowed instruments, and one Indian. The Hindu Sarinda figured on page 17 is with one exception called Sarangi [illegible] specimens, eleven in number, in the cases of the Indian Museum at South Kensington. [illegible] only the upper part of the sound-body open—a peculiarity Engel describes as the rule—and the [illegible] a different form to the others, and to the illustration given by him. The Indian Museum instruments [illegible] complete sound membranes of skin, and instead of three strings for bowing have four. They have [illegible] sympathetic wires, not indicated in the woodcut. Our Western 'Viola d'Amore' was also sympathetically furnished with thin untouched strings. Ancient bows have fixed tension, so that they are very [illegible] variations of our violin bow; however, the remarkable bow of the Japanese 'Kokiu,' of which the [illegible] has a fine specimen, is capable of adjusted tension, by a cord attached to the lower end of the horsehair used for the friction. Our bow was only perfected by Tourte, at the beginning of the eighteenth century. Engel's problem is to show how, in European countries, the bow became gradually used for certain instruments the strings of which had previously been twanged. This is the real interest to the reader of a very ingenious disquisition. Engel first treats of the Welsh Crwth separately from the English Crowd, the Mediæval Rotte, Rote and Chrotta. The Crwth is

> A fair coffer with a bow, a girdle,
> A finger-board, and a bridge; its value is a pound.

We refer the reader to page 67 for an ingenious hypothesis of the origin of these names. Yet more important is the noteworthy argument which deduces these forms of partially bowed instruments from the old Greek lyre. Engel's quotations from poets and other old authors are a mine of wealth to the curious in such matters. . . . The later mediæval bowed instruments are introduced by a chapter on the Rebec, followed by the Geige, the Fiddle, the Vielle, and the Viols. . . . After the Viols, when arrived at the Violin, the lamented author terminated his inquiry, considering he had landed his reader on the *terra firma* of what is well known to musicians. We will, however, refer to the curious illustration on page 112, which represents, from a sarcophagus found in Sicily and probably dating 250 years before our era, two stringed instruments alike, which had the late Dante Rossetti seen he might have depicted in one of his ideally pictorial conceptions. Engel saw in this an instrument the strings of which could be stopped to produce notes of different pitch, as the violin or guitar are stopped. This expedient, older in Egypt than the Pyramids, is connected with Greece and Rome almost by this one example! A brief retrospect shows that the violin family attained its highest degree of perfection about the year 1700, which proves that there is finality to improvements even in musical instruments. The index is copious and sufficient."—*Musical Review*, April 21, 1883.

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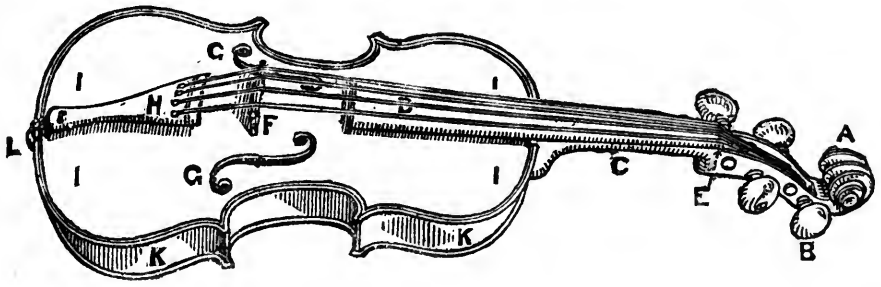
THE VIOLIN.

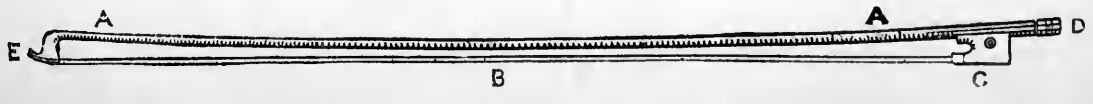
PART I.

I.—DESCRIPTION OF THE SEPARATE PARTS OF THE VIOLIN.



A, the Head or Scroll. B, the Pegs. C, the Neck. D, the Finger-board. E, the Nut. F, the Bridge. G, the *f* or sound-holes. H, the Tail-piece. I, the Belly. K, the Ribs. L, the Button. The lower part is called the Back. In the interior of the violin, for the support of the Bridge and immediately behind its right foot is a small round piece of wood called the *Sound-post*, and under the left foot a piece of wood called the *bar* or *bass bar* is glued on lengthways underneath the Belly.

II.—THE BOW.



A, the Stick. B, the Hair. C, the Nut. D, the Screw. E, the Head or point.

FIG. 1.

FIG. 2.

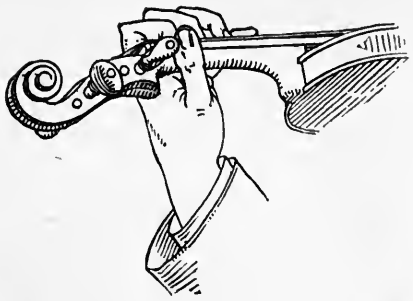


FIG. 3.

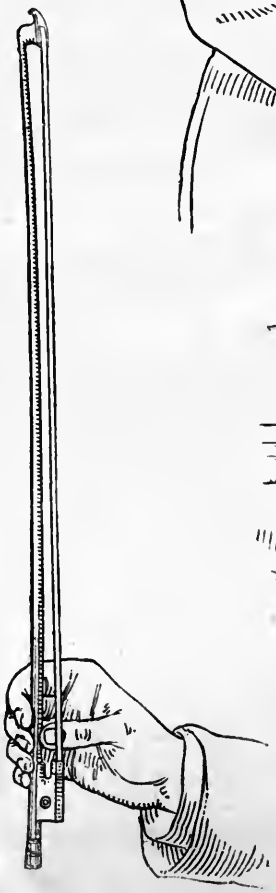


FIG. 5.

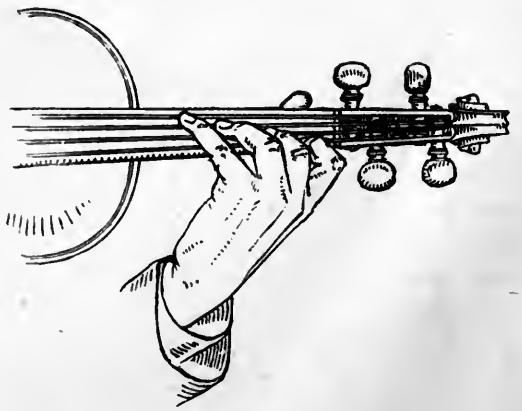
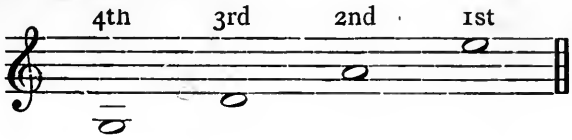


FIG. 4.

III.—THE STRINGS.

There are four Strings on the violin. The lowest, which is spun with silver or copper wire, is called the G, or fourth String: the next is called the D, or third String: then the A, or second: and the E, or first String. It will therefore be seen that the strings are tuned in fifths; which is the case with most stringed instruments



IV.—ON HOLDING THE VIOLIN.

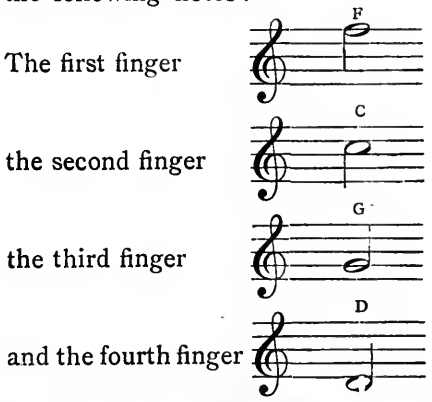
The violin should be placed on the left collar-bone, and in this position it must be held by the chin which rests on the instrument close to the left of the tail-piece, the performer's head being inclined slightly to the left.

The position of the violin must be horizontal, and its neck should be at right angles with the centre of the left shoulder. The elbow should be held immediately under the middle of the instrument, but must not touch the body. (*See* Figs. 1 and 2.)

Hold the neck of the violin between the thumb and the first finger of the left hand, taking care not to let that part of the hand situated between the thumb and the finger, touch the neck, but always leaving a space between. (*See* Fig. 3.)

V.—POSITION OF THE LEFT HAND.

Place the first finger on the first string close to the nut of the violin, and the other fingers on the second, third, and fourth strings respectively, in their natural positions (*see* Fig. 4, page 6); they will then be prepared to produce the following notes:—



The wrist must not be bent, and the palm of the hand should never touch the neck of the violin. Lift the fingers gently, but keep them over the strings, and the hand will be in the right position.

VI.—ON HOLDING THE BOW.

Place the four fingers of the right hand, as far as the first joint, on the stick of the Bow, and the thumb, slightly bent, close to the nut, so that the thumb is opposite to the first and second finger. The fingers on the top of the stick should be close to each other, and the hand slightly rounded or arched, so as to rise above the Bow. (*See* Fig. 5.)

FIG. 6.

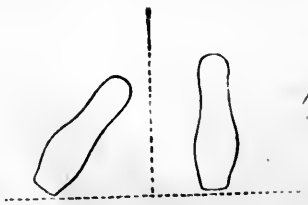


FIG. 8.

FIG. 7.

VII.—ON BOWING.

The Bow must be placed across the Strings between the finger-board and the bridge, and should be moved at right angles to the instrument. The wrist should be loose and bent towards the face of the player, care being taken not to turn it too much upwards when playing near the nut. The bowing as shown in Fig. 9 is absolutely bad, and must be avoided by the pupil.

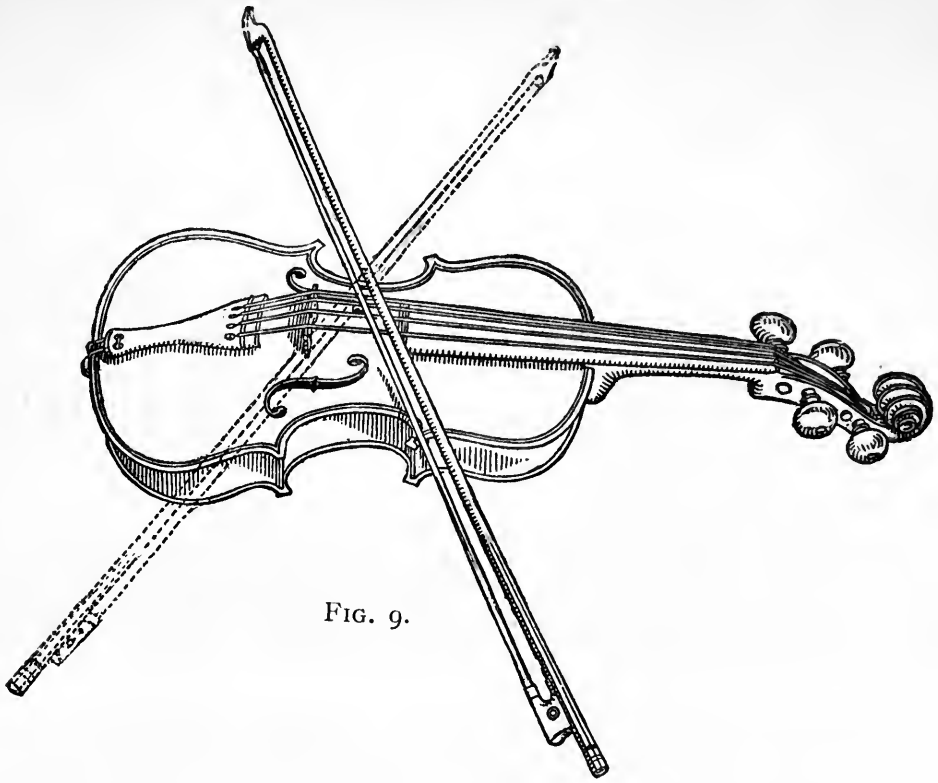


FIG. 9.

VIII.—EXPLANATION OF SIGNS USED FOR BOWING.

⊓ down-bow.	WB with the whole bow.
V up-bow.	UH ,, ,, upper half.
P near the point.	LH ,, ,, lower half.
M near the middle.	' firm stroke of the bow.
N near the nut.	. light stroke of the bow.
	– the bow not to leave the string.

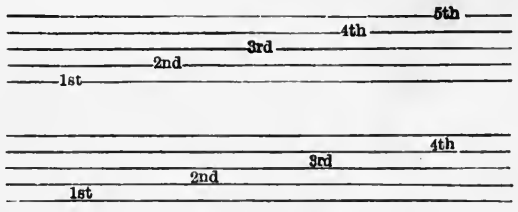
Purified and prepared resin is rubbed over the hair of the bow, to make it rough and enable it to grip the strings. After playing, the violin must be carefully wiped with a dry cloth to prevent the accumulation of dust and resin on the belly.

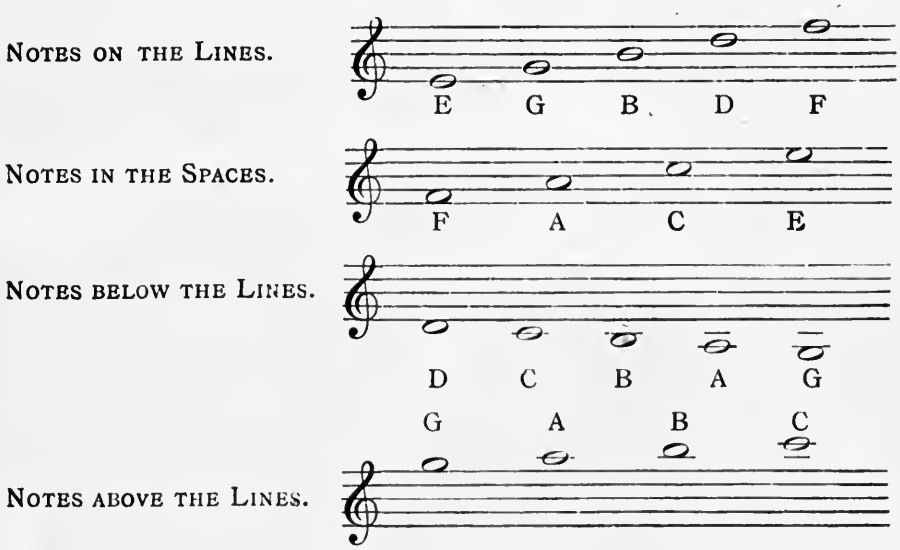
IX.—THE ATTITUDE OF THE PERFORMER.

The body should be erect and easy, the chest expanded, and the shoulders drawn back. Face the music-desk, standing a little to the left, as otherwise the violin would hide the music. The principal weight of the body must rest on the left foot (*see* Figs. 6 and 7), which should point straight towards the desk, the right foot being a little apart from the left, and pointed outward. (*See* Fig. 8.)

X.—CLEF, LINES, SPACES, AND NOTES.

The treble or G clef 𝄞 on the second line of the stave is used for violin music





XI.—DURATION OF NOTES AND RESTS.

TABLE OF NOTES.

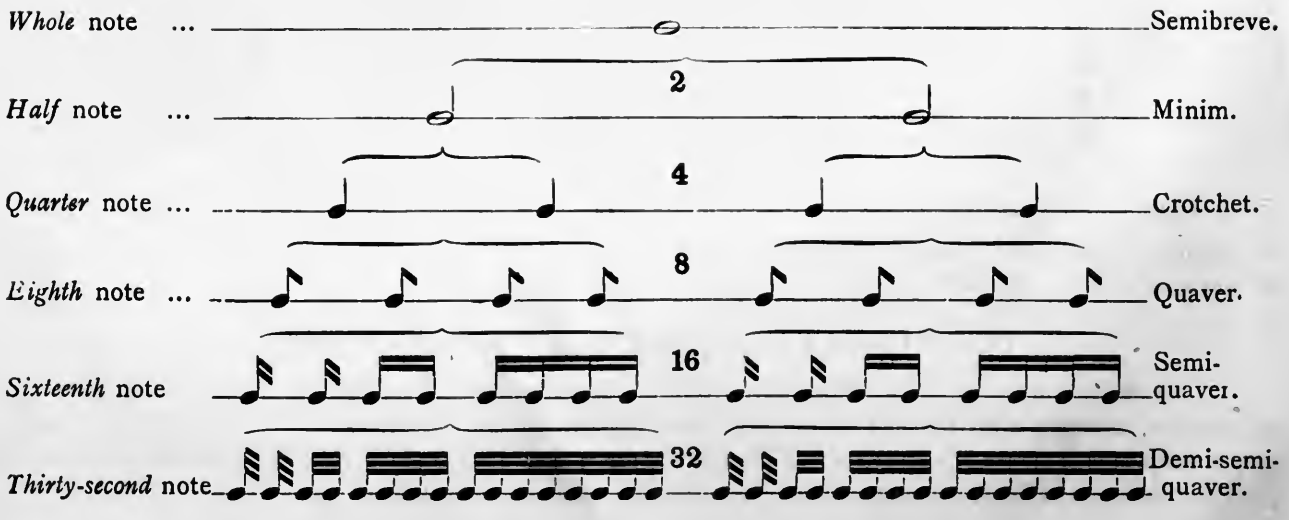
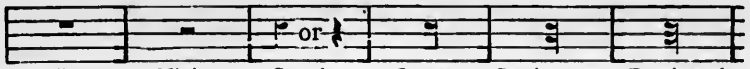
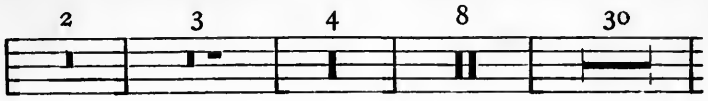


TABLE OF RESTS.



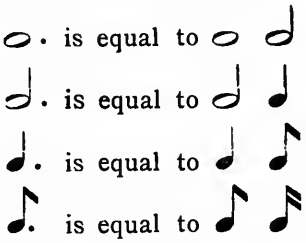
Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demi-semi-quaver.

When several bars rest occur they are marked thus:—

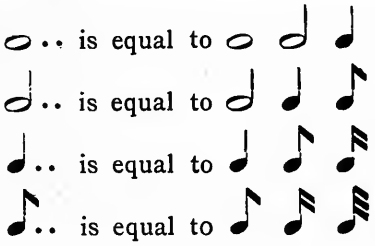


&c.

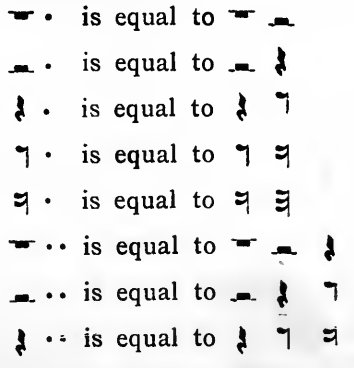
A dot placed after a note lengthens its value by one-half.

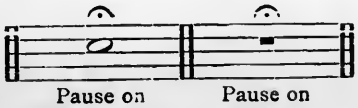


When two dots are placed after a note, the second dot adds one-half of the value of the previous dot.



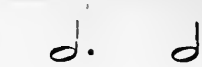
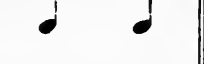
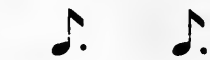
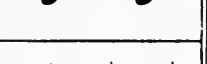
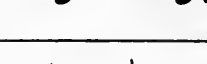
Dots placed after rests lengthen their value in the same proportion.





Pause on a note. Pause on a rest.

XII.—TABLE OF TIME SIGNATURES.*

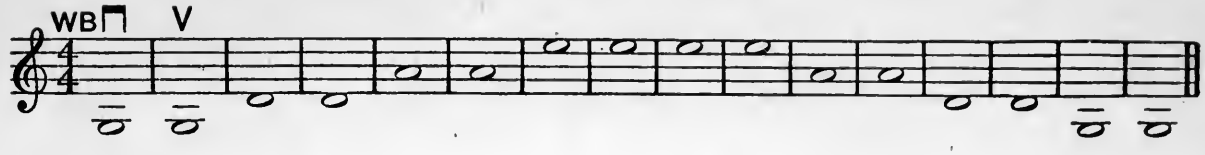
	SIMPLE.		COMPOUND.	
Duple.	¢ or 2/2		6/4	
	2/4		6/8	
	2/8		6/16	
Triple.	3/2		9/4	
	3/4		9/8	
	3/8		9/16	
Quadruple.	¢ or 4/2		12/4	
	C or 4/4		12/8	
	4/8		12/16	

Further and more detailed information respecting these elementary paragraphs (X., XI., and XII.) will be found in the "Rudiments of Music" Primer, by W. H. Cummings.

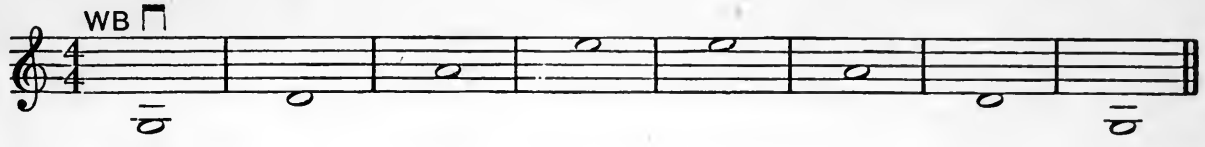
* By permission of the Rev. J. Troutbeck.

XIII.—EXERCISES ON THE OPEN STRINGS.

No. 1.



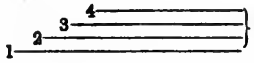
No. 2.



No. 3.

XIV.—EXPLANATION OF SIGNS USED FOR THE FINGERS.

1 . . . first finger.
2 . . . second ,,
3 . . . third ,,
4 . . . fourth ,,
0 . . . open string.

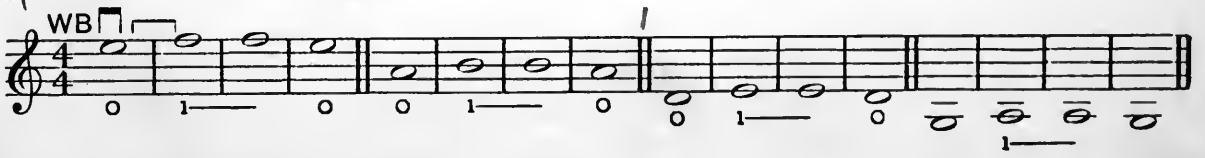


Keep the finger down.

⌐¬ is used when a note is followed by a Semitone; the fingers must then be close together. In ascending notes the fingers must remain stationary in the order in which they are put down; in descending scales, they are to be lifted one after the other. The fingers should always be pressed firmly on the strings; otherwise a full and clear tone cannot be attained.

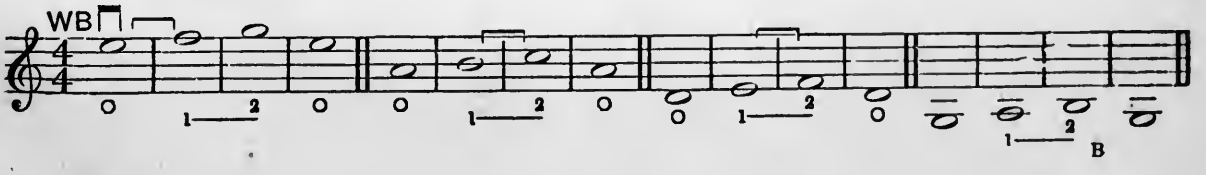
Open String and 1st Finger.

No. 4.



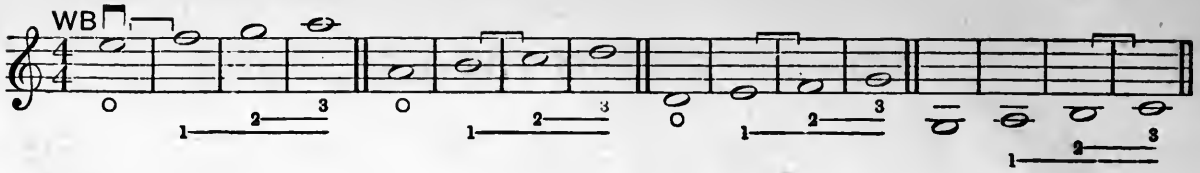
1st and 2nd Finger.

No. 5.



1st, 2nd, and 3rd Finger.

No. 6.



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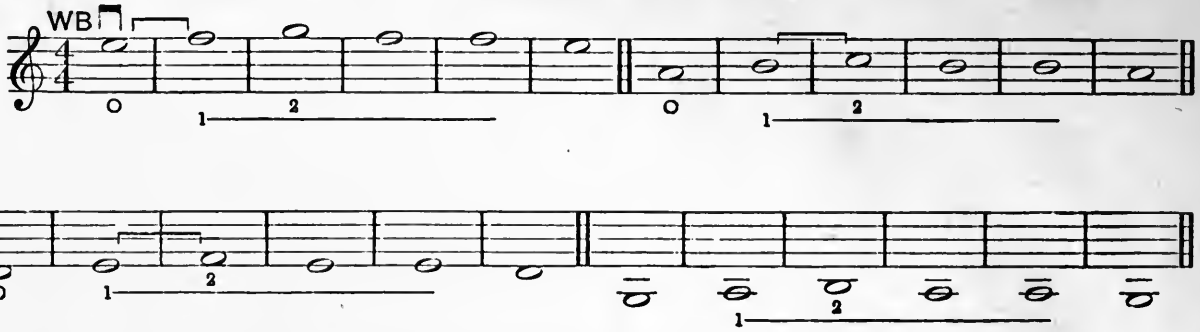

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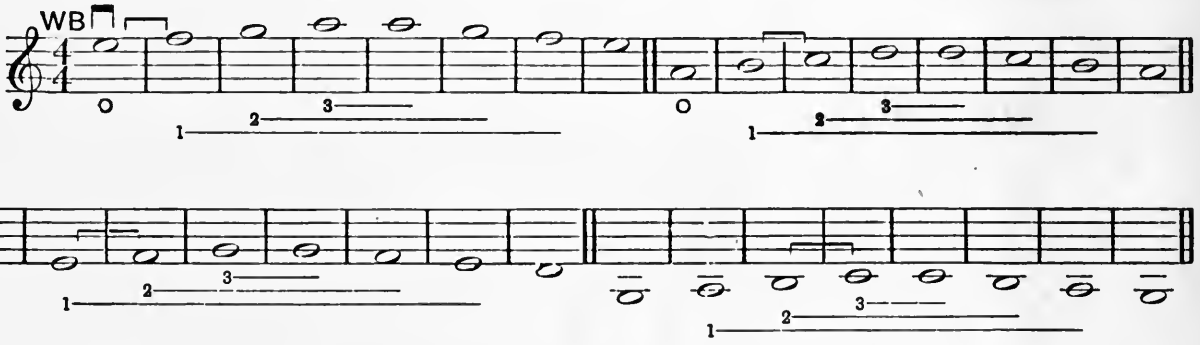

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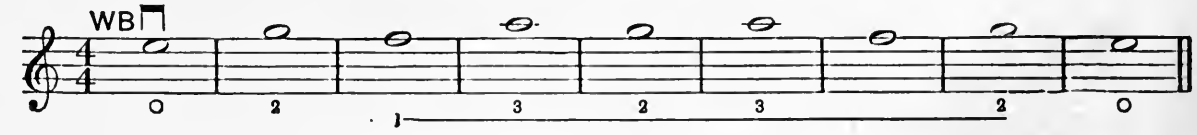

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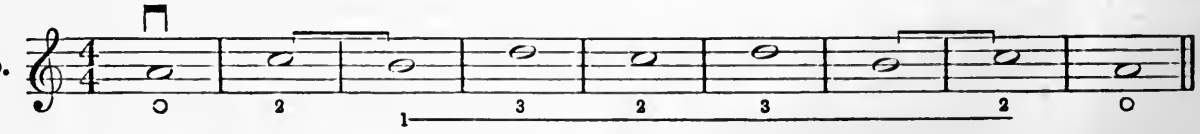

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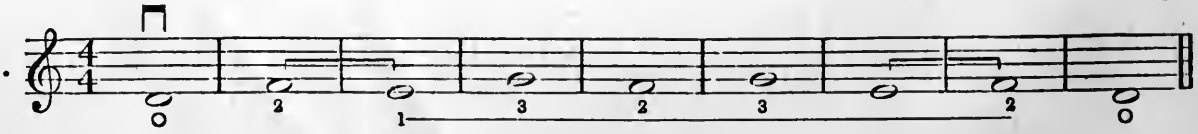

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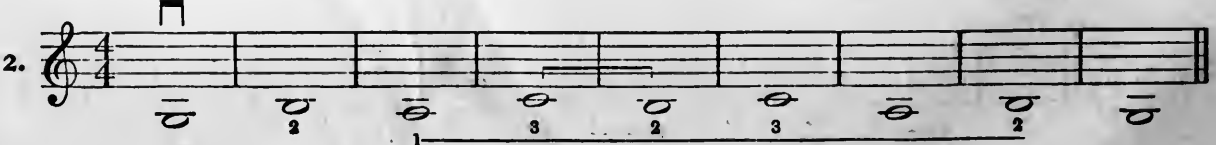
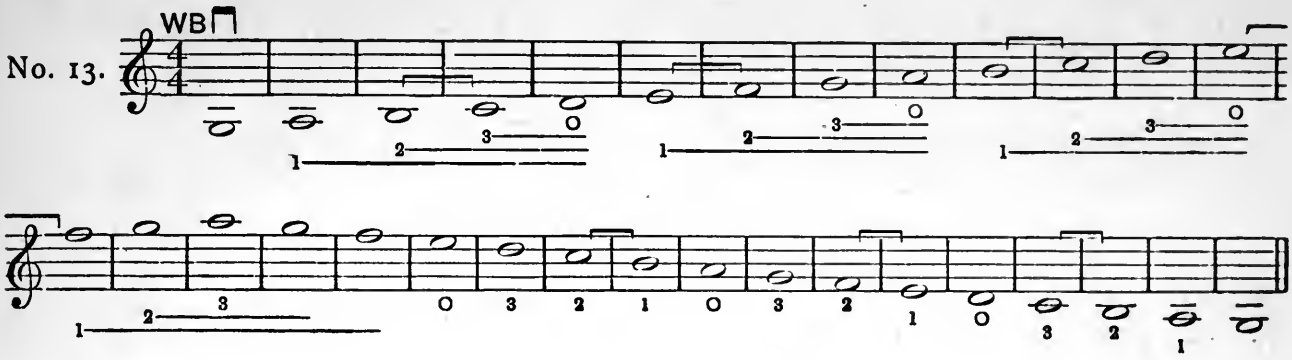


EXERCISE ON THE FOUR STRINGS.

Draw the bow gently from one string to another, and on no account lift it before proceeding to the next string.

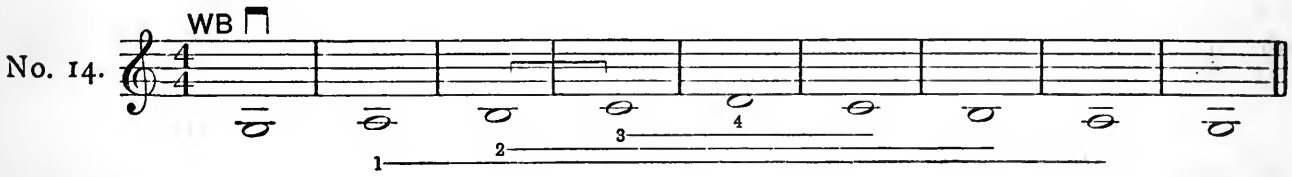
No. 13.



In the preceding Exercises the 1st, 2nd, and 3rd fingers only have been used. By placing the 4th finger next to the 3rd it will be seen that the same note is produced as the next open string—the notes

can therefore be played in two ways.

No. 14.



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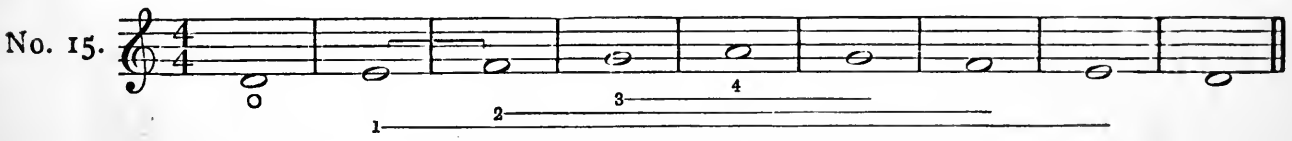

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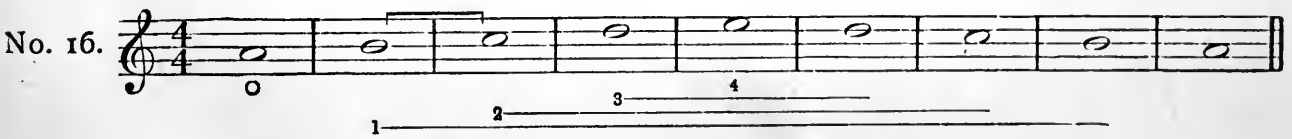

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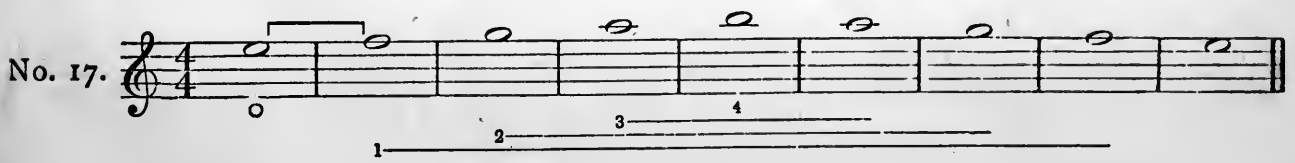
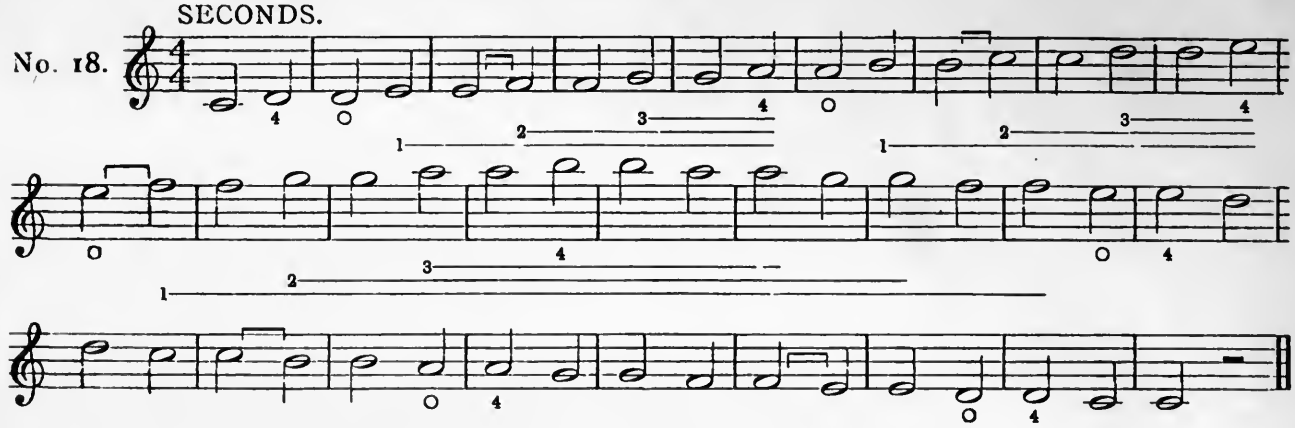


XV.—EXERCISES ON DIFFERENT INTERVALS.

To be played first slowly with WB, afterwards quicker with M.

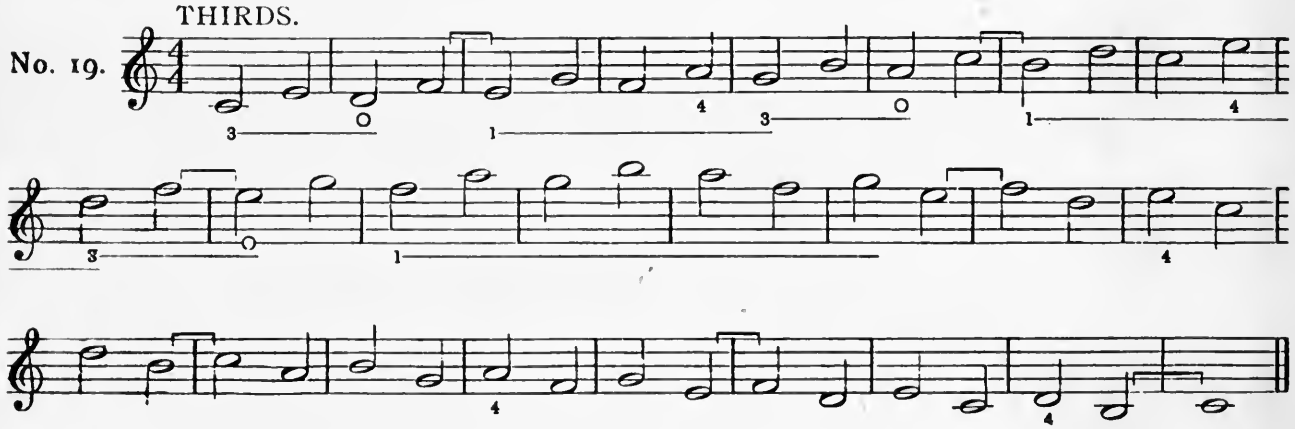
SECONDS.

No. 18.



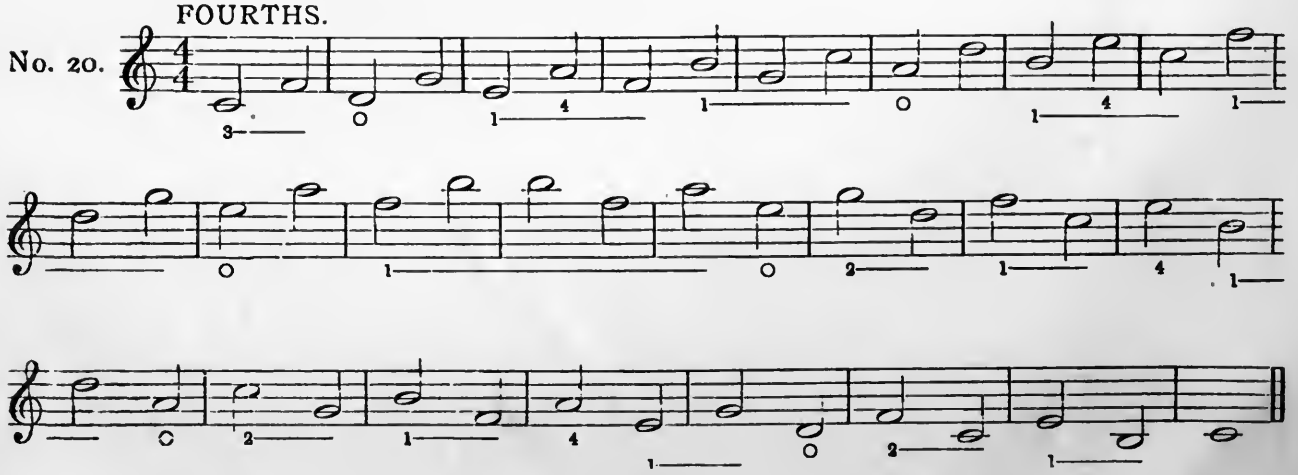
THIRDS.

No. 19.



FOURTHS.

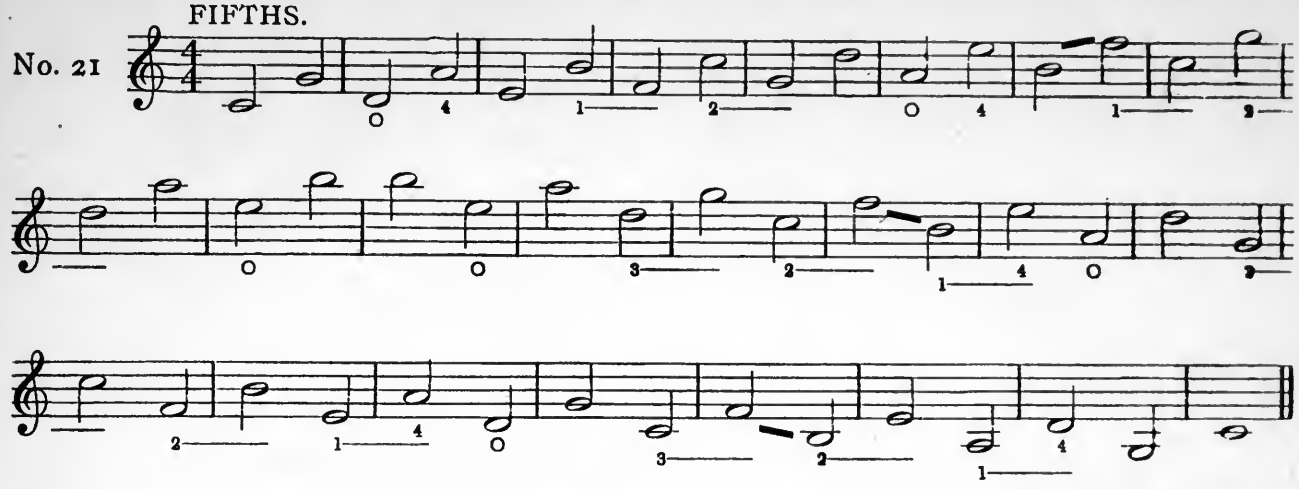
No. 20.



A major fifth is played with the same finger on two strings, except when the open string is used. Where minor fifths occur the sign — has been placed; the finger must then move a semitone lower or higher.

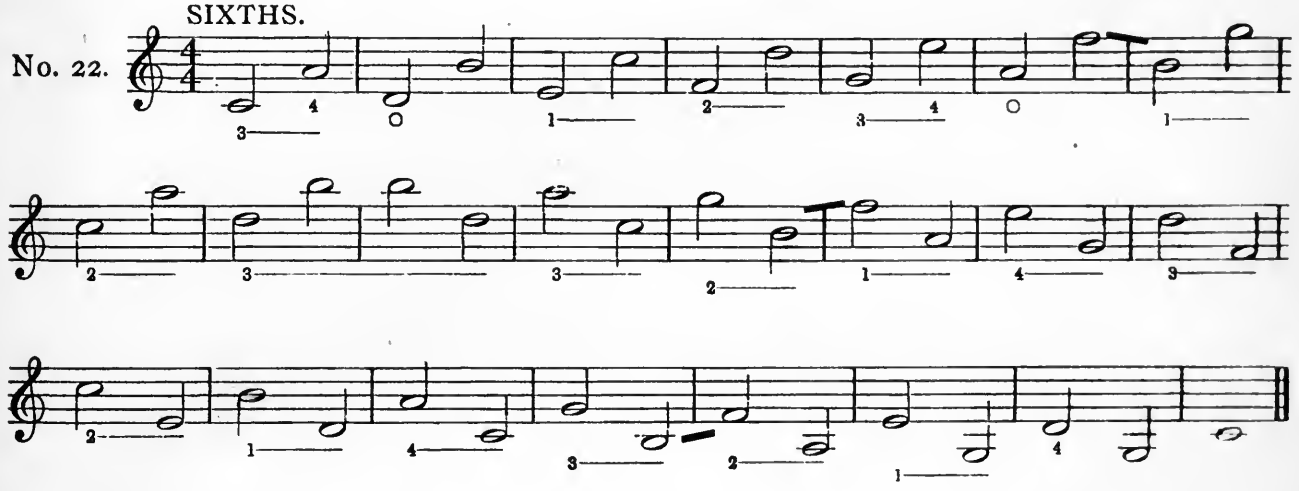
FIFTHS.

No. 21



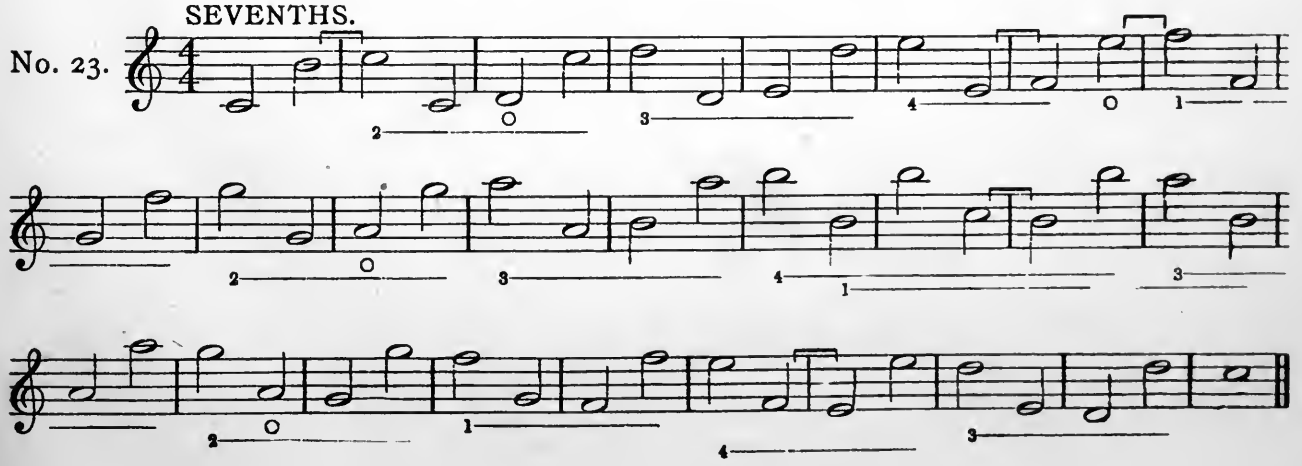
SIXTHS.

No. 22.



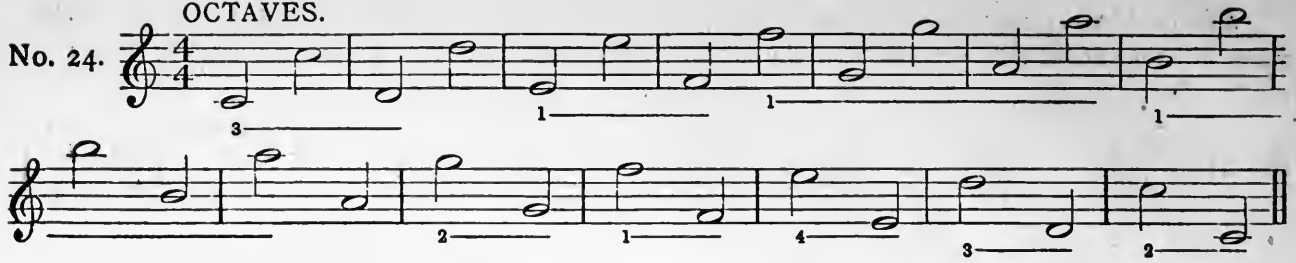
SEVENTHS.

No. 23.



OCTAVES.

No. 24.



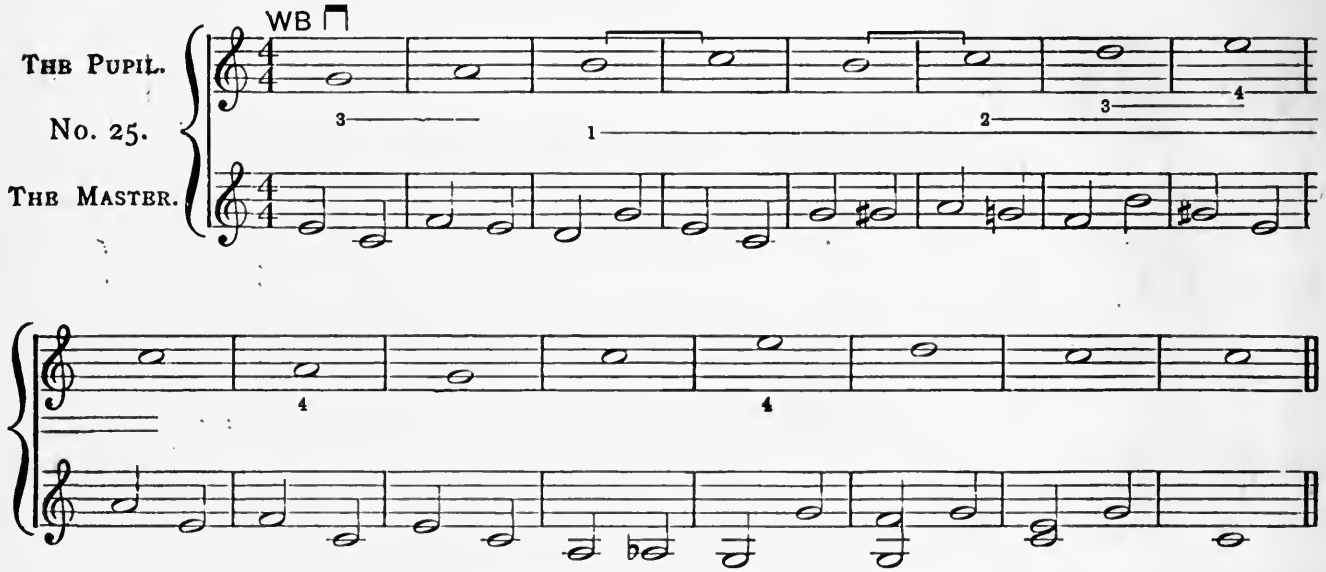
XVI.—MELODIOUS EXERCISES.

Andante. Count Four Crotchets.

THE PUPIL.

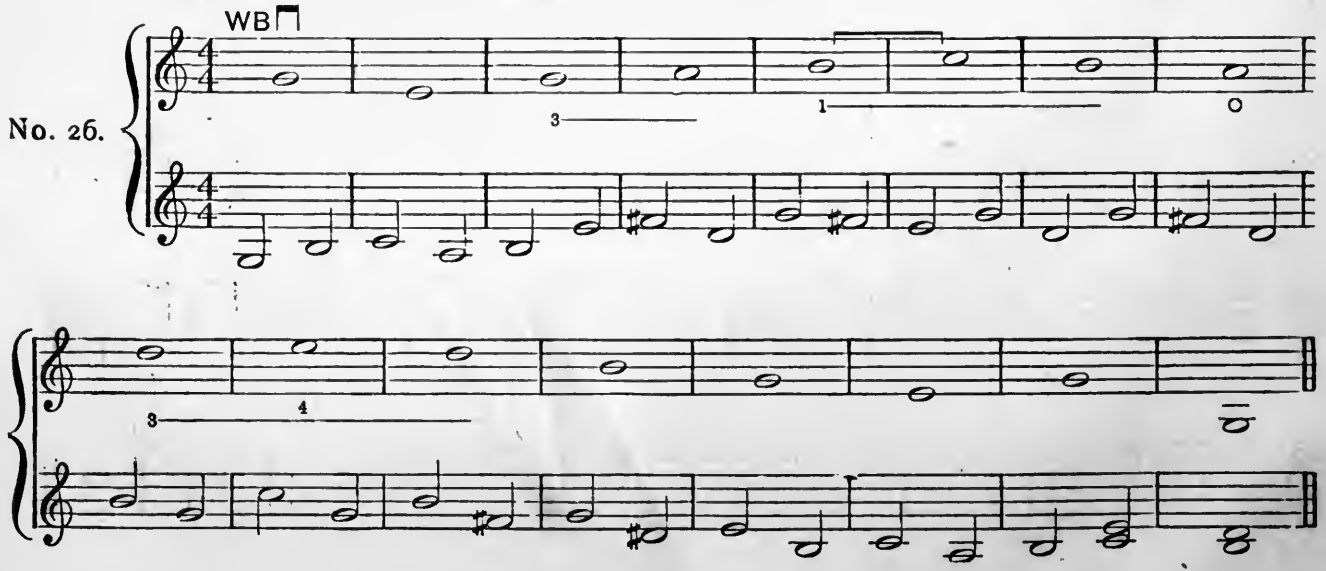
No. 25.

THE MASTER.



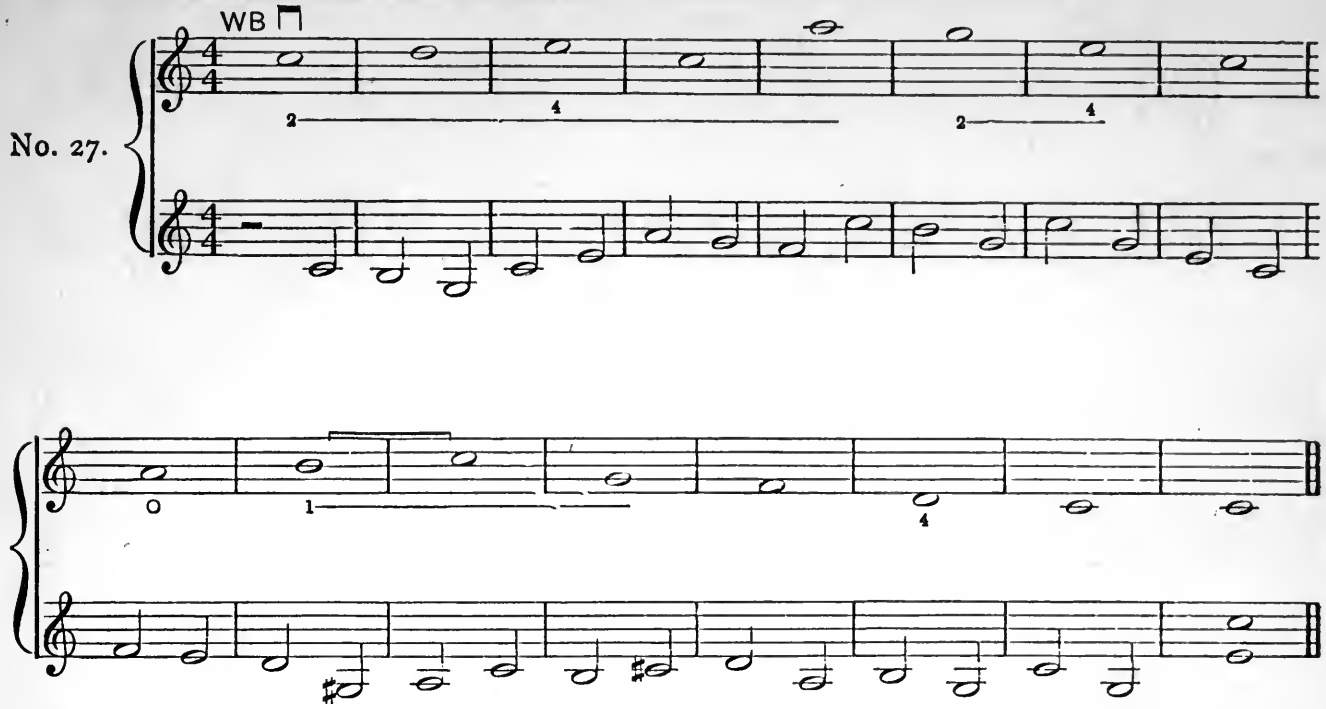
Andante. Count Four Crotchets.

No. 26.



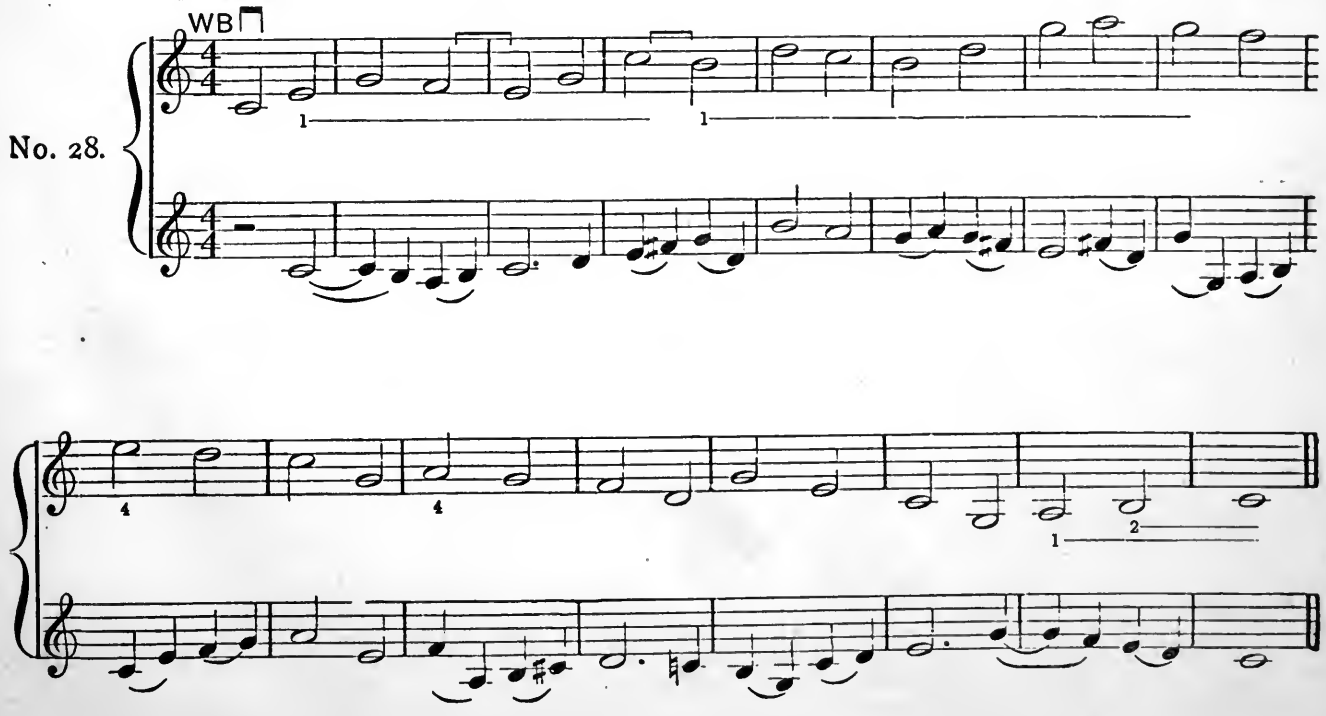
Andante. Count Four Crotchets.

No. 27.



Andante. Count Four Crotchets.

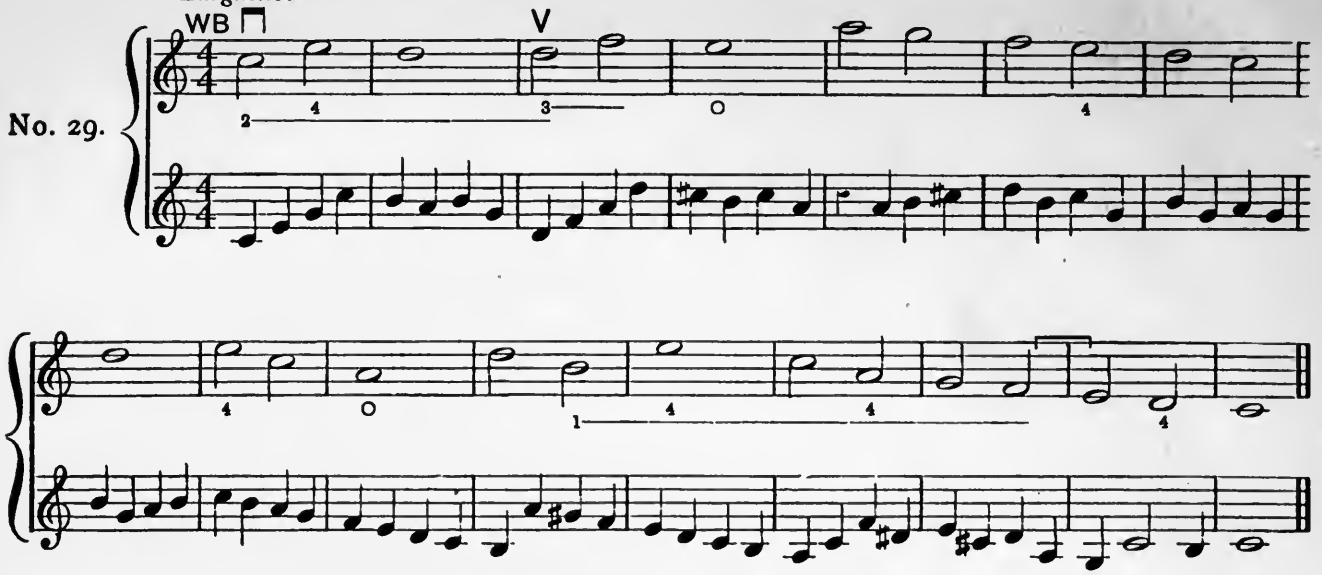
No. 28.



Count Four Crotchets. The whole bow should be used for the minims as well as for the semibreves

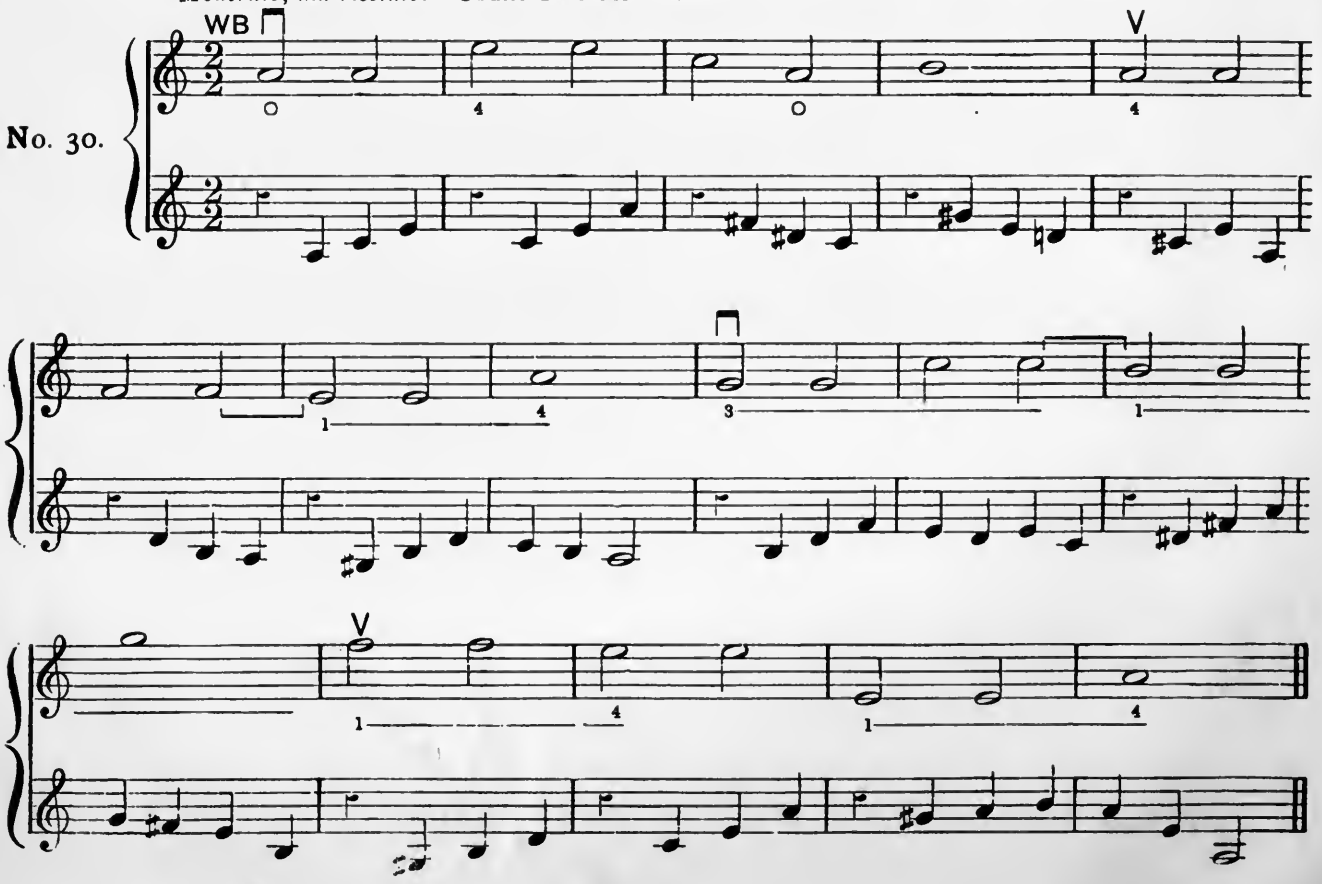
Larghetto.

No. 29.



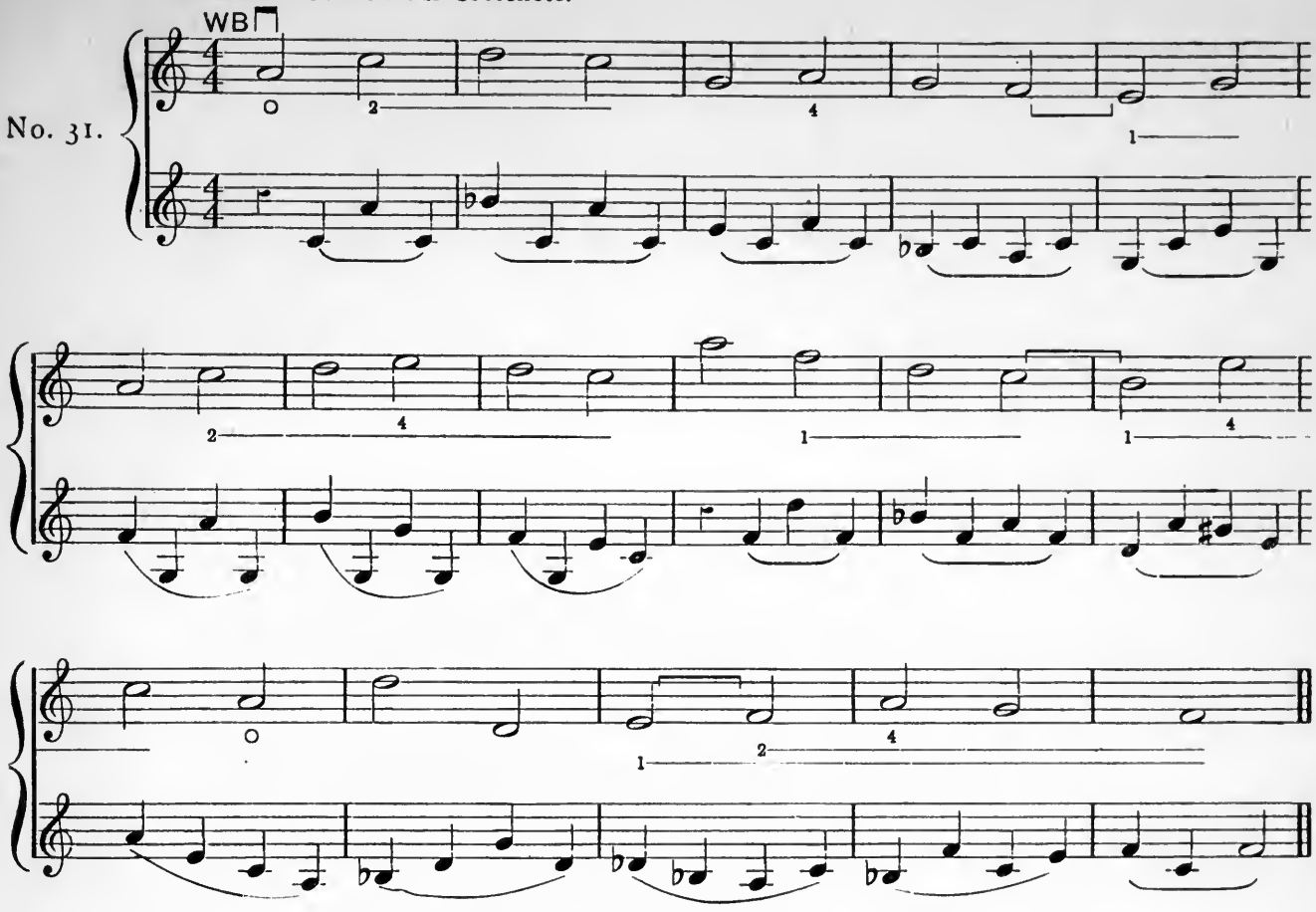
Moderato, ma risoluto. Count Two Minims.

No. 30.



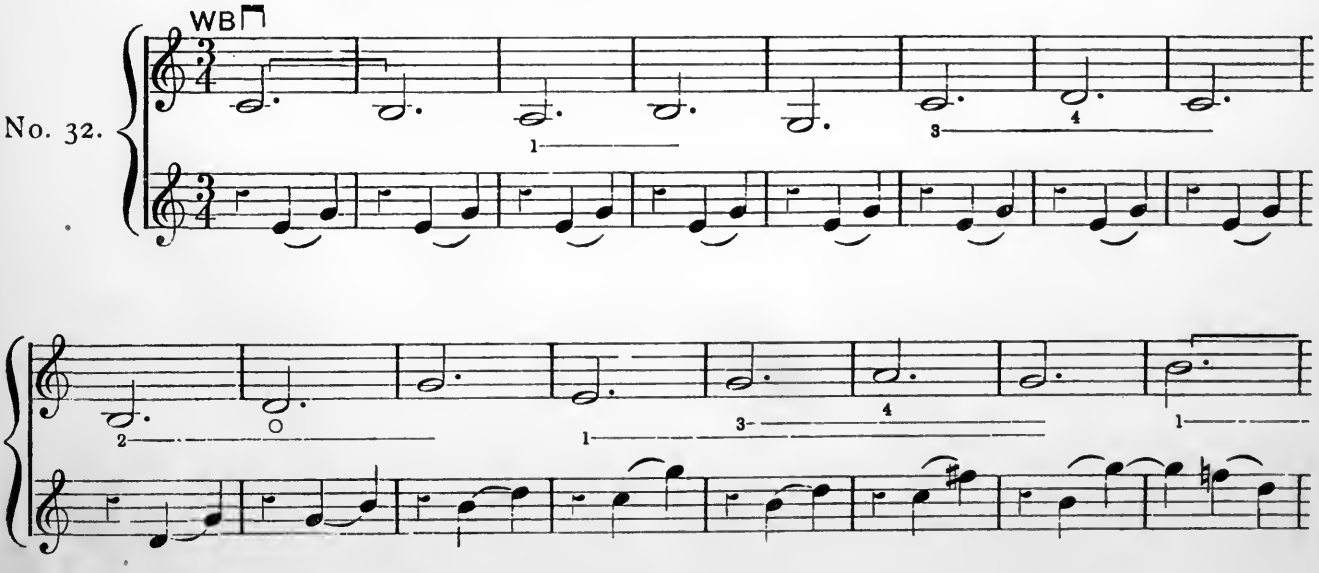
Andante. Count Four Crotchets.

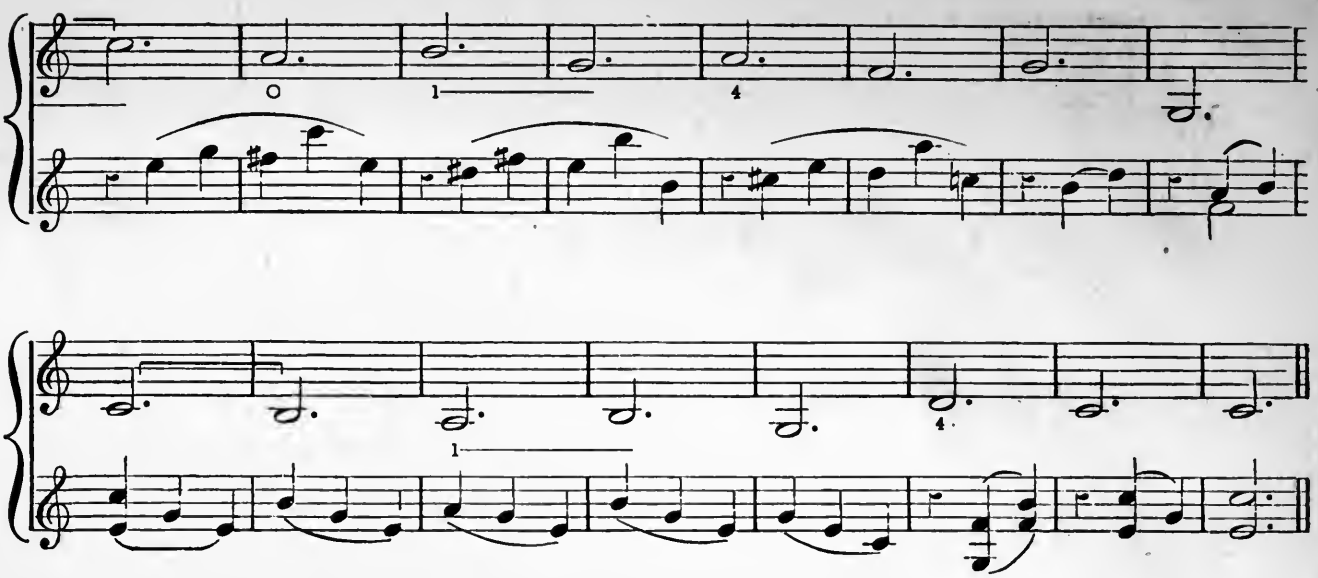
No. 31.



Moderato. Count Three Crotchets.

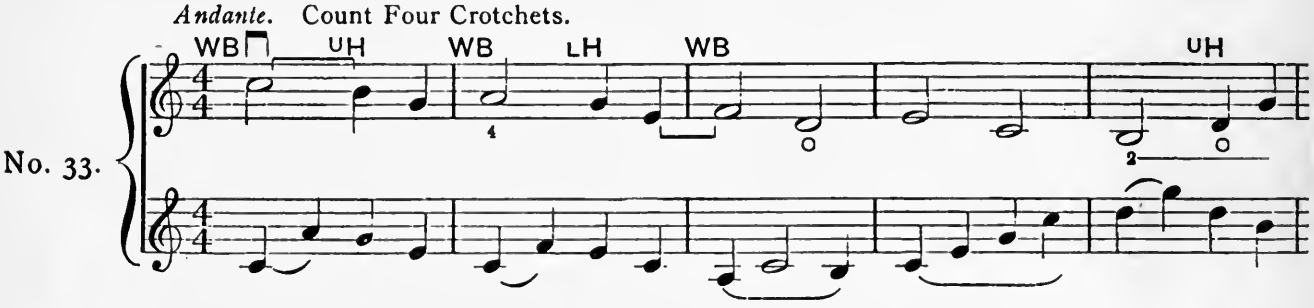
No. 32.

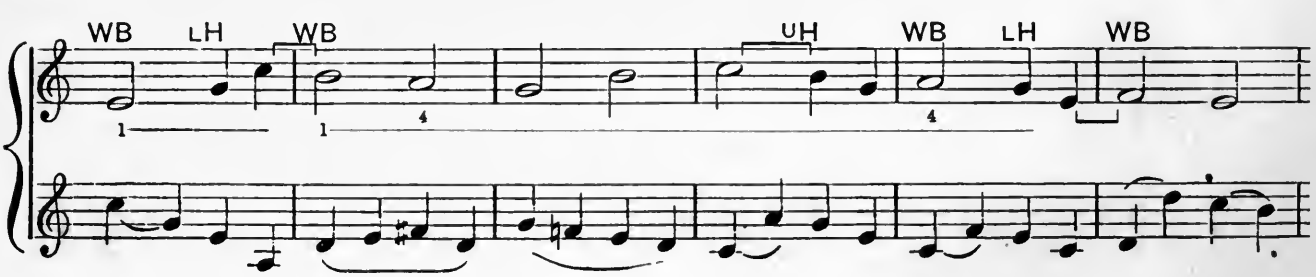


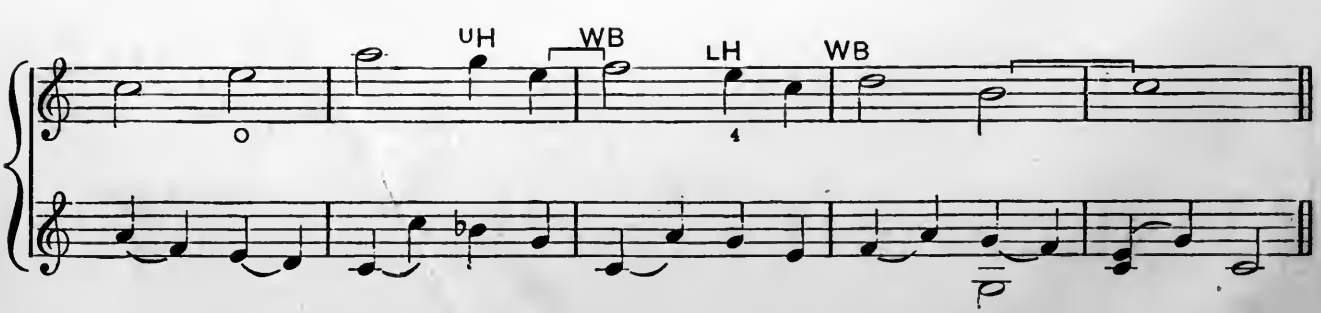


Andante. Count Four Crotchets.

No. 33.

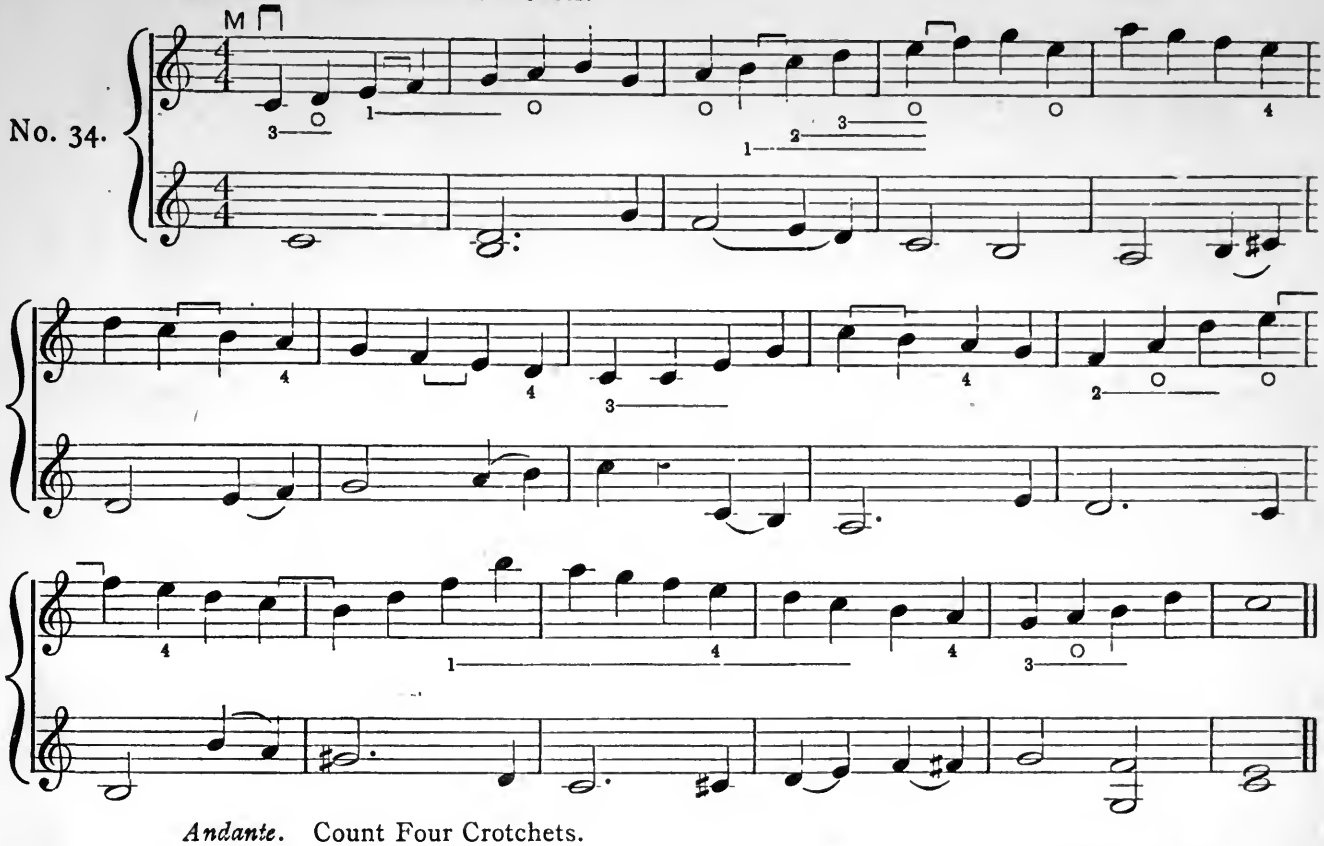






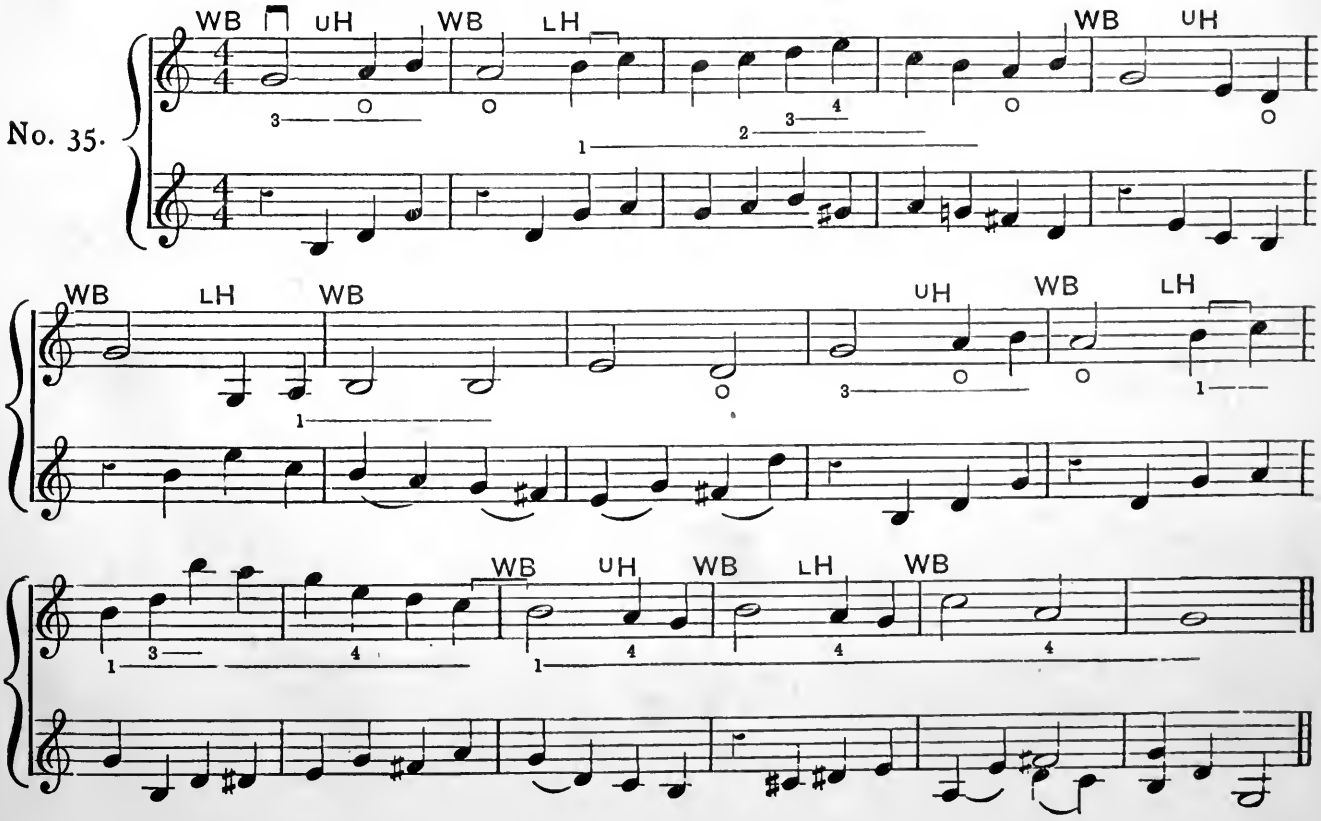
Moderato. Count Four Crotchets.

No. 34.



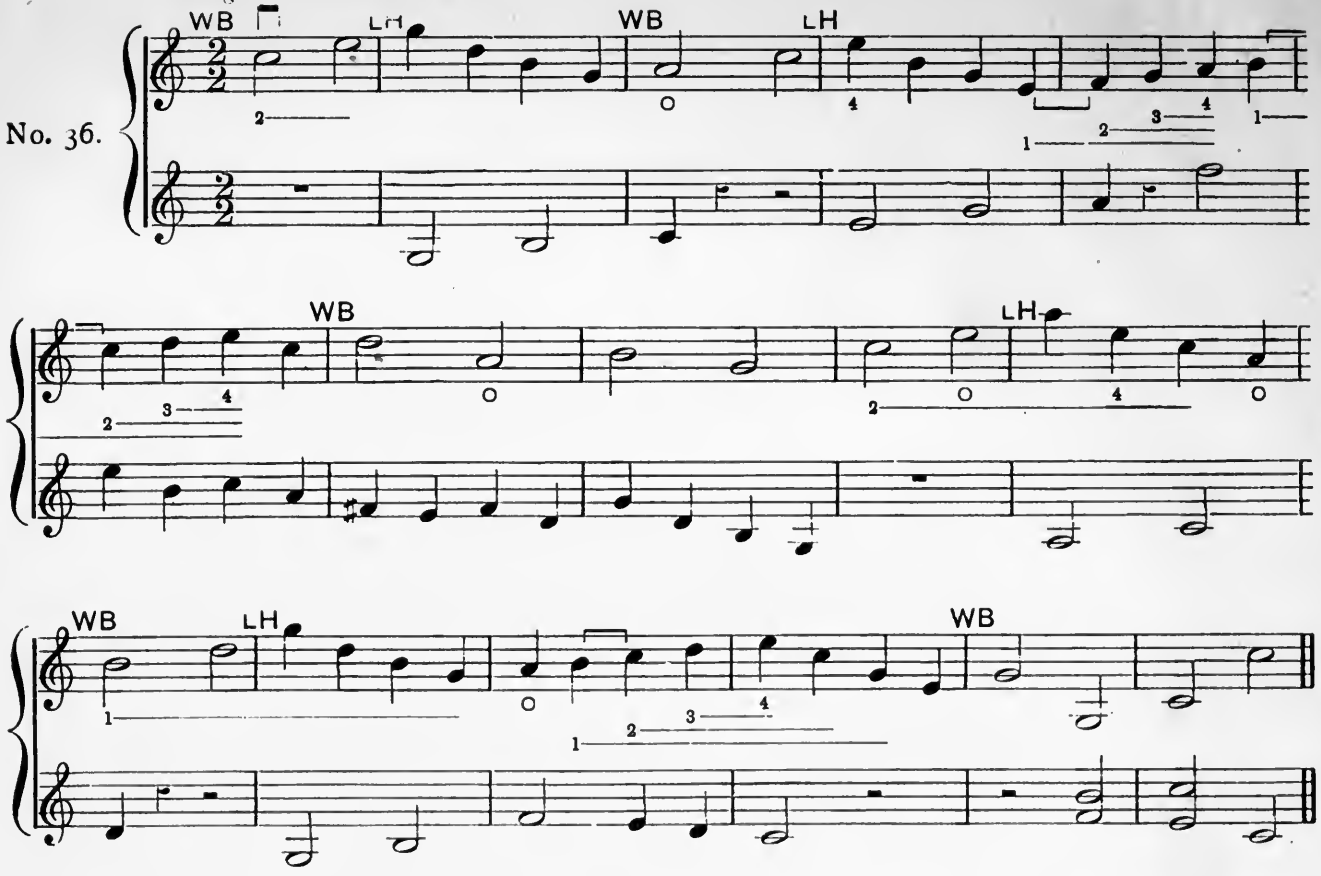
Andante. Count Four Crotchets.

No. 35.



Allegro. Count Two Minims.

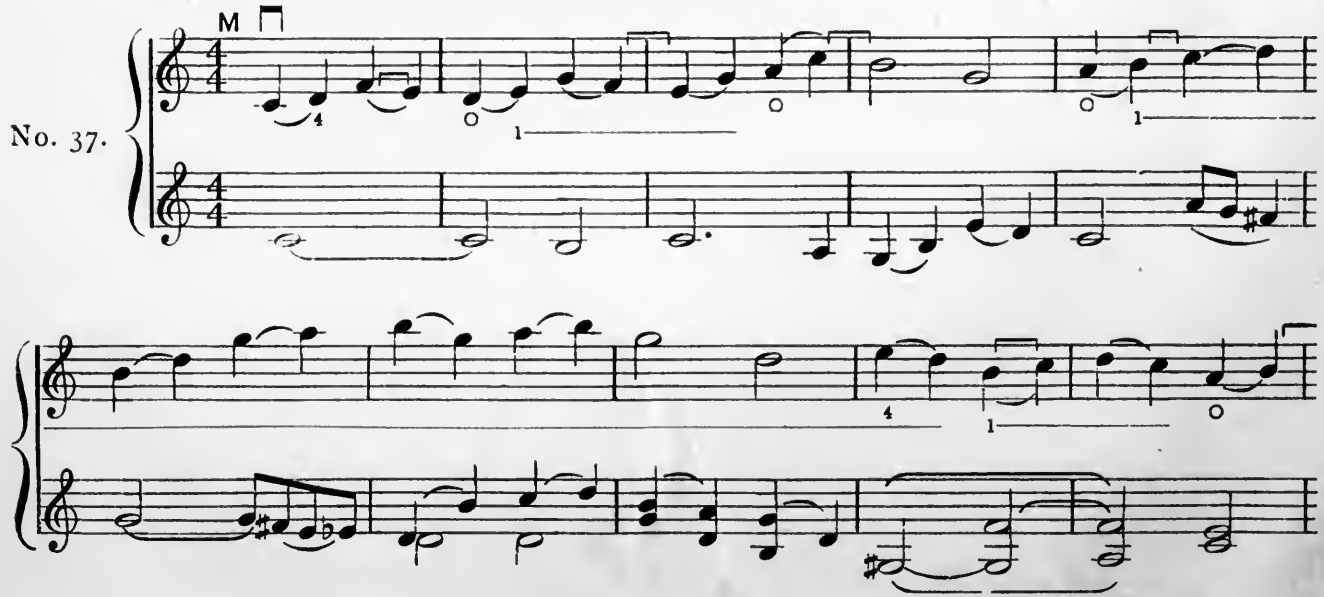
No. 36.

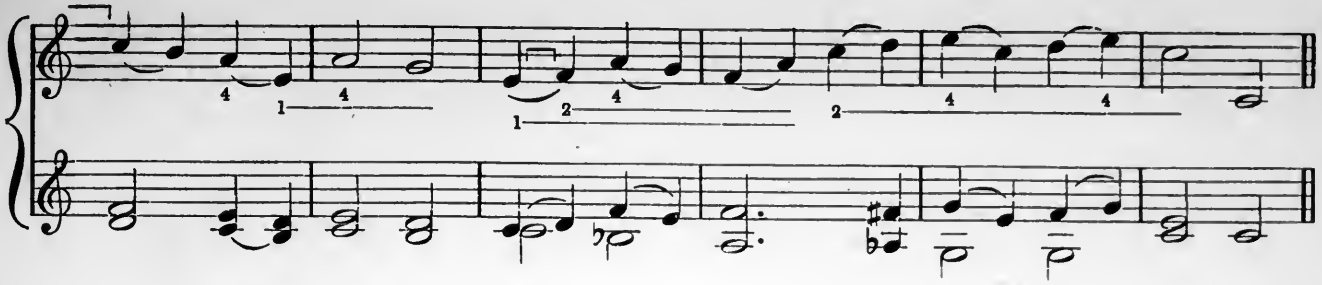


When several notes are to be played in one bow, a sign ⁀ is placed above or under those notes, called a *slur*.

Moderato. Count Four Crotchets.

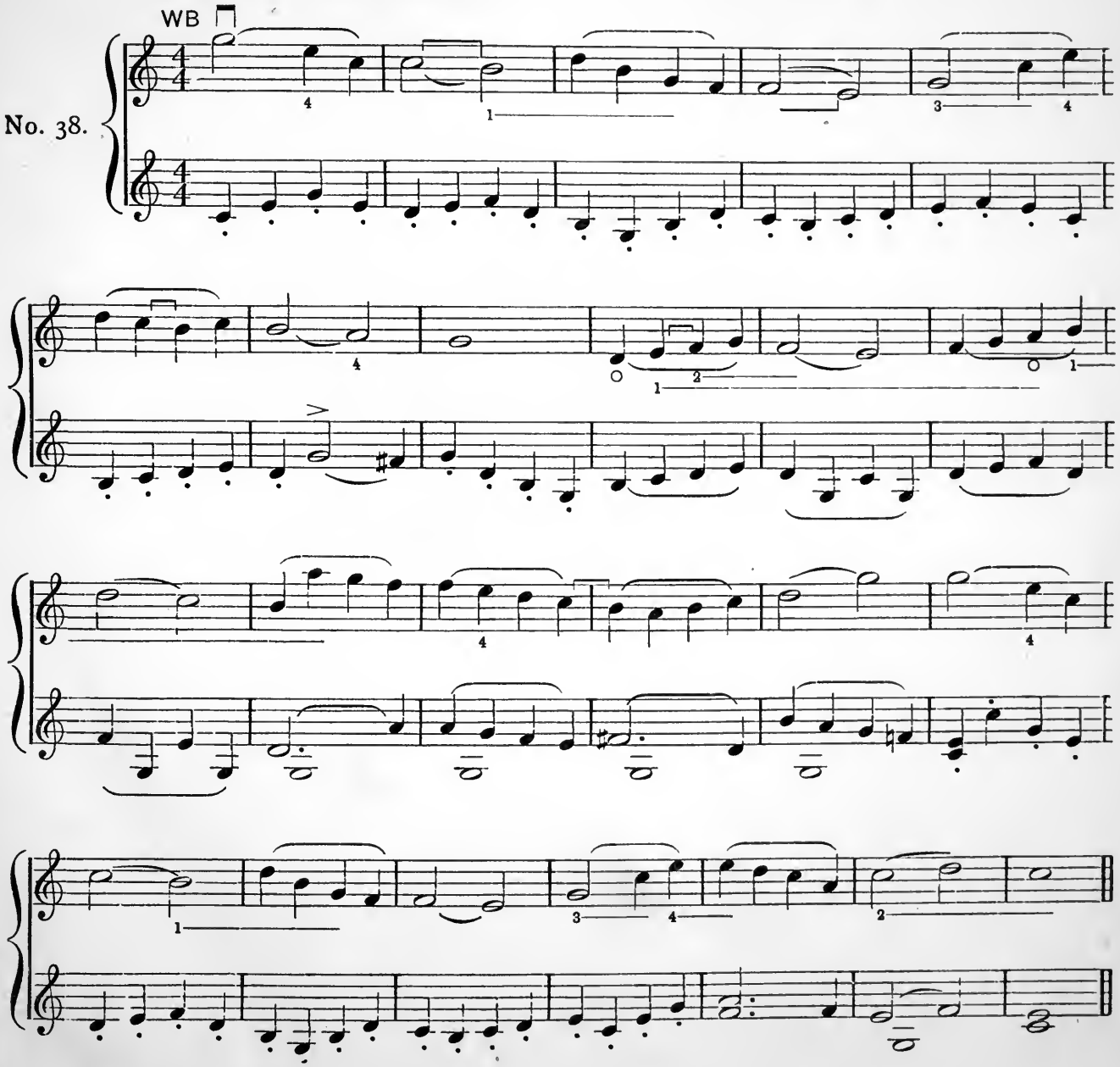
No. 37.





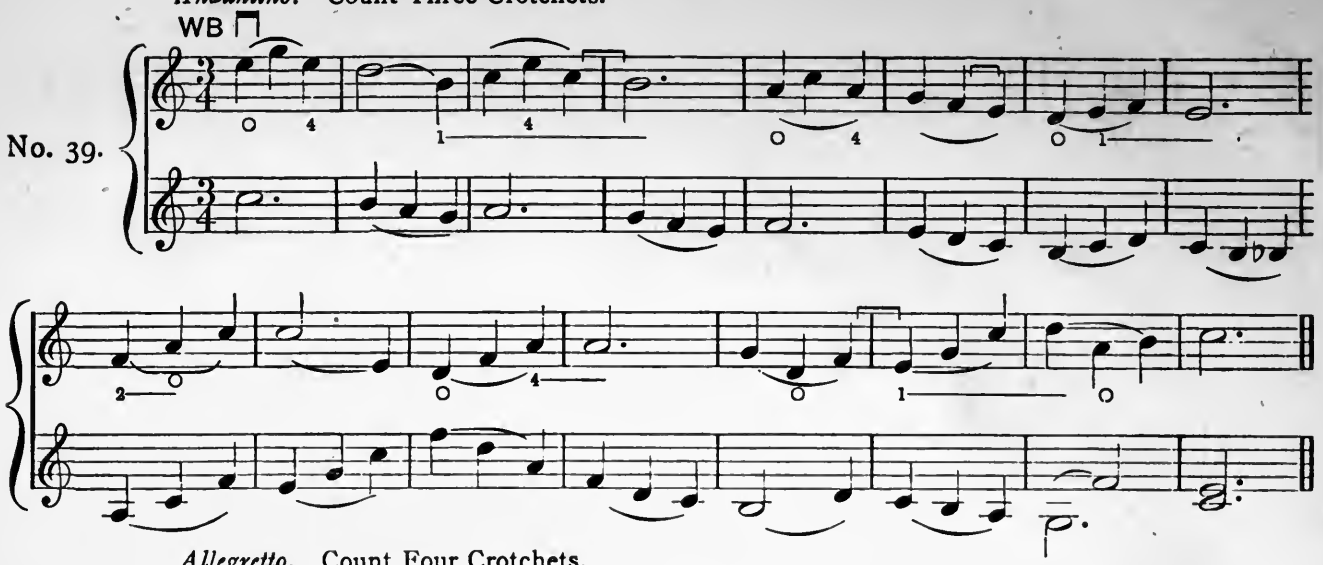
Andante. Count Four Crotchets.

No. 38.



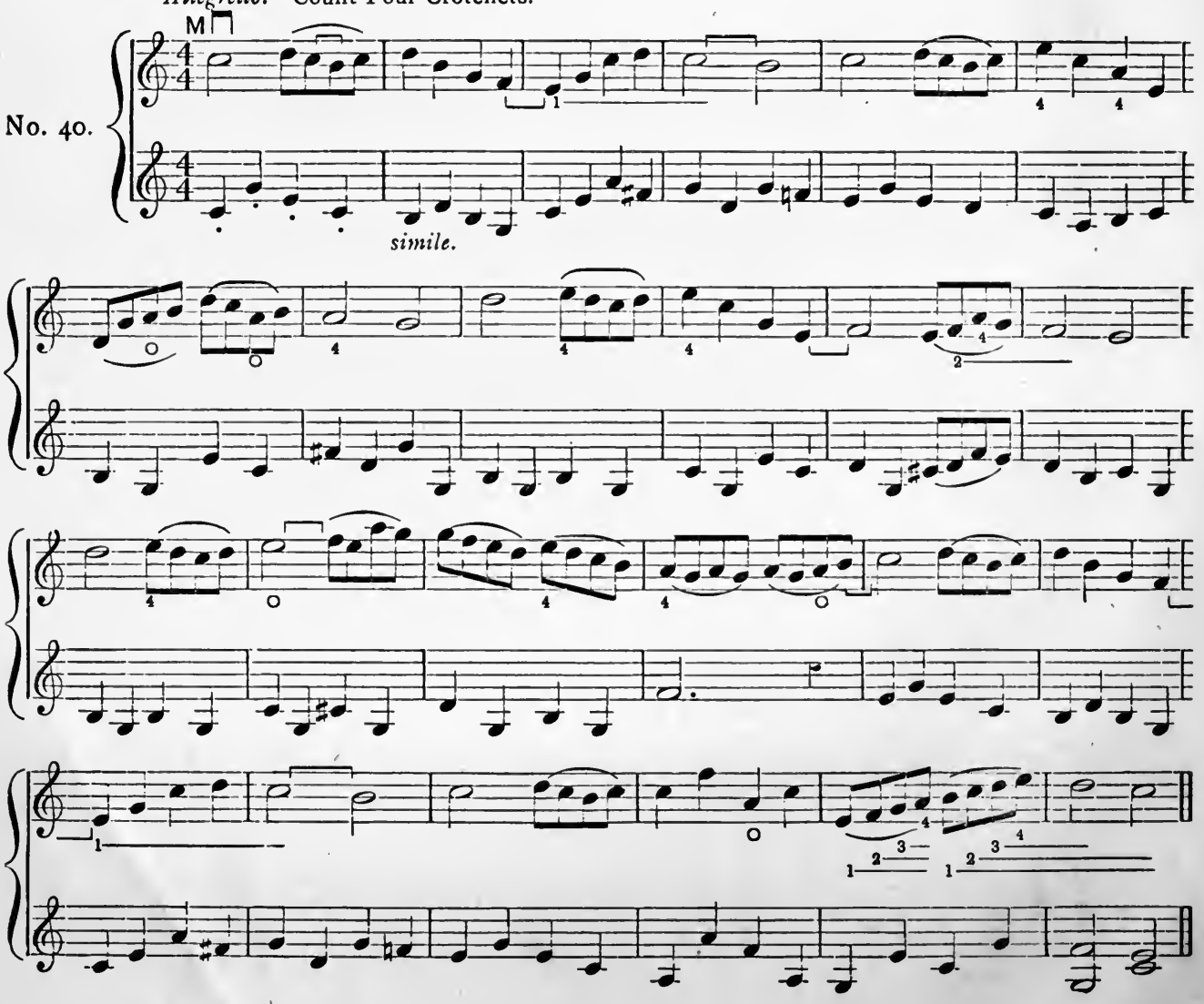
Andantino. Count Three Crotchets.

No. 39.



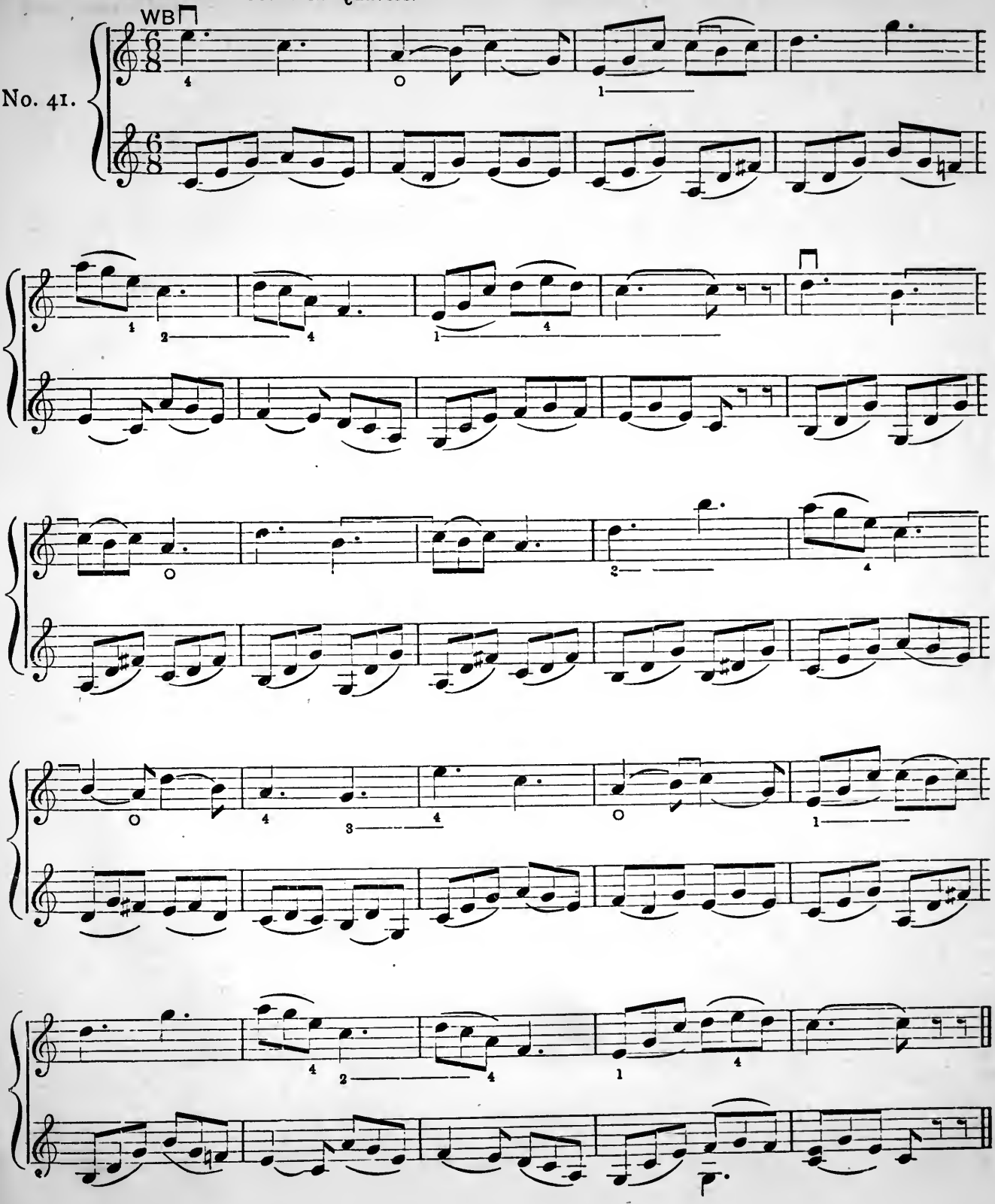
Allegretto. Count Four Crotchets.

No. 40.



Andantino. Count Six Quavers.

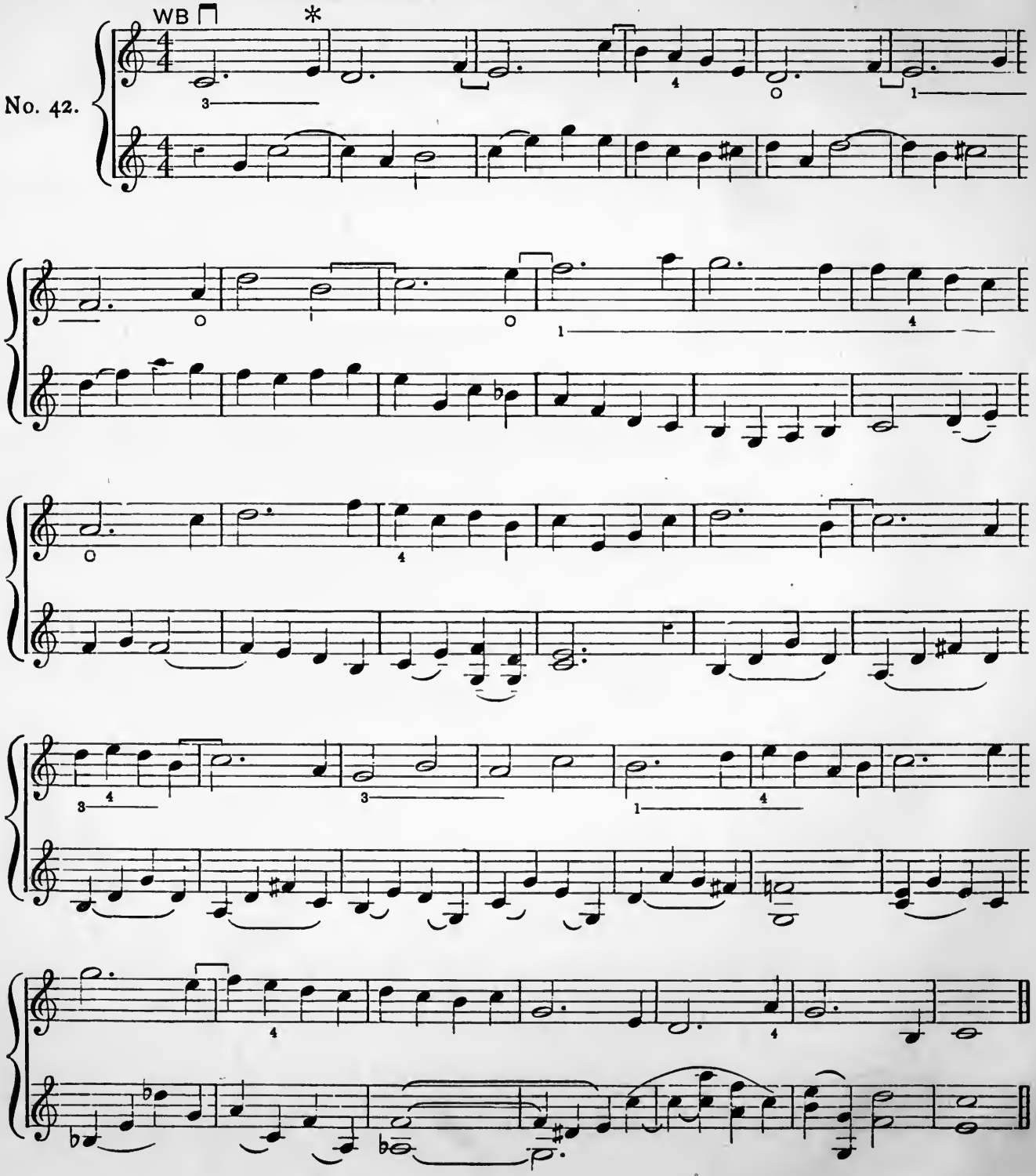
No. 41.



The whole bow must be used for the crotchet * on the 4th beat of the bar, in order to give the necessary length of bow to the next dotted minim.

Maestoso. Count Four Crotchets.

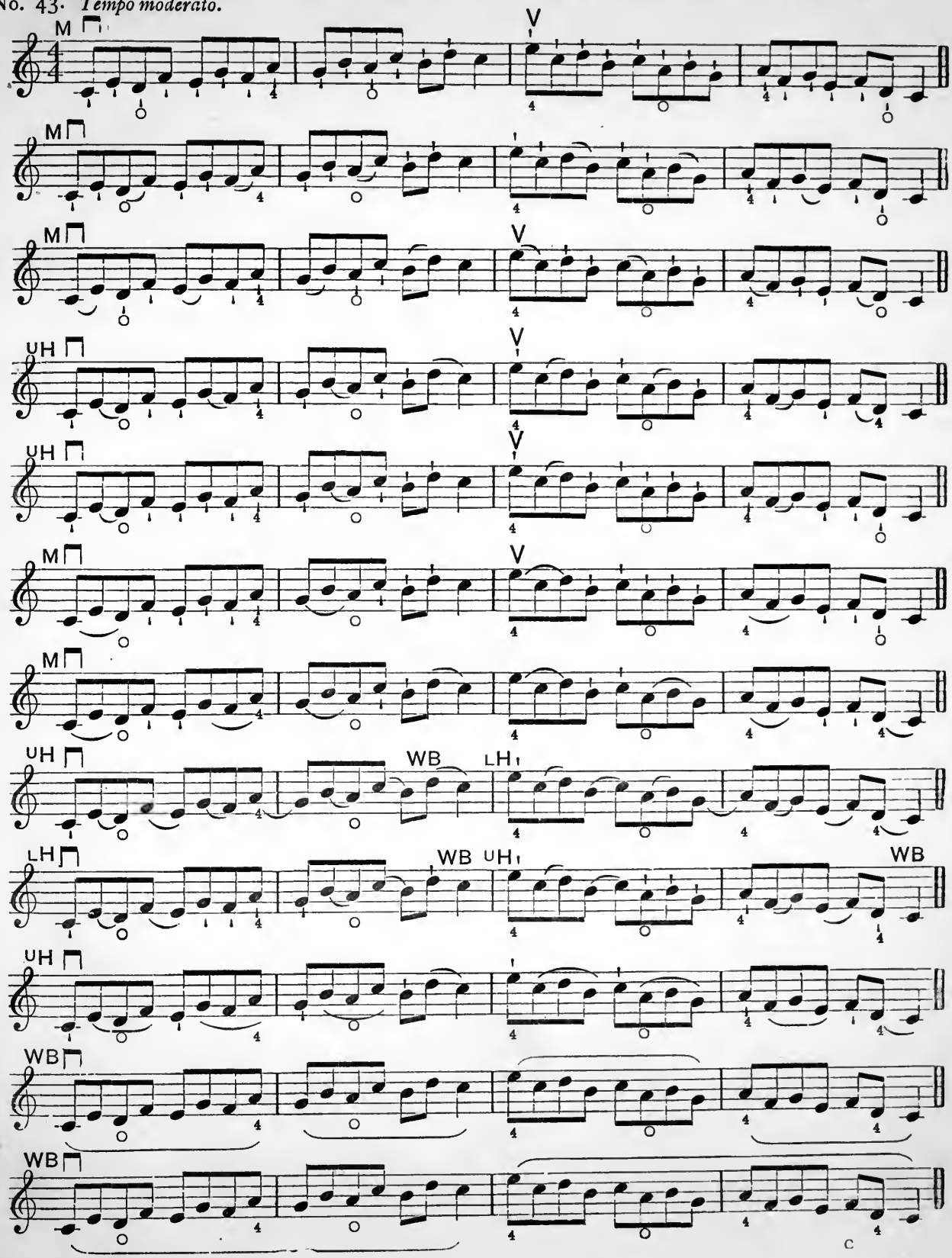
No. 42.



XVII.

The following Exercise is intended to make the pupil acquainted with different ways of bowing.

No. 43. *Tempo moderato.*

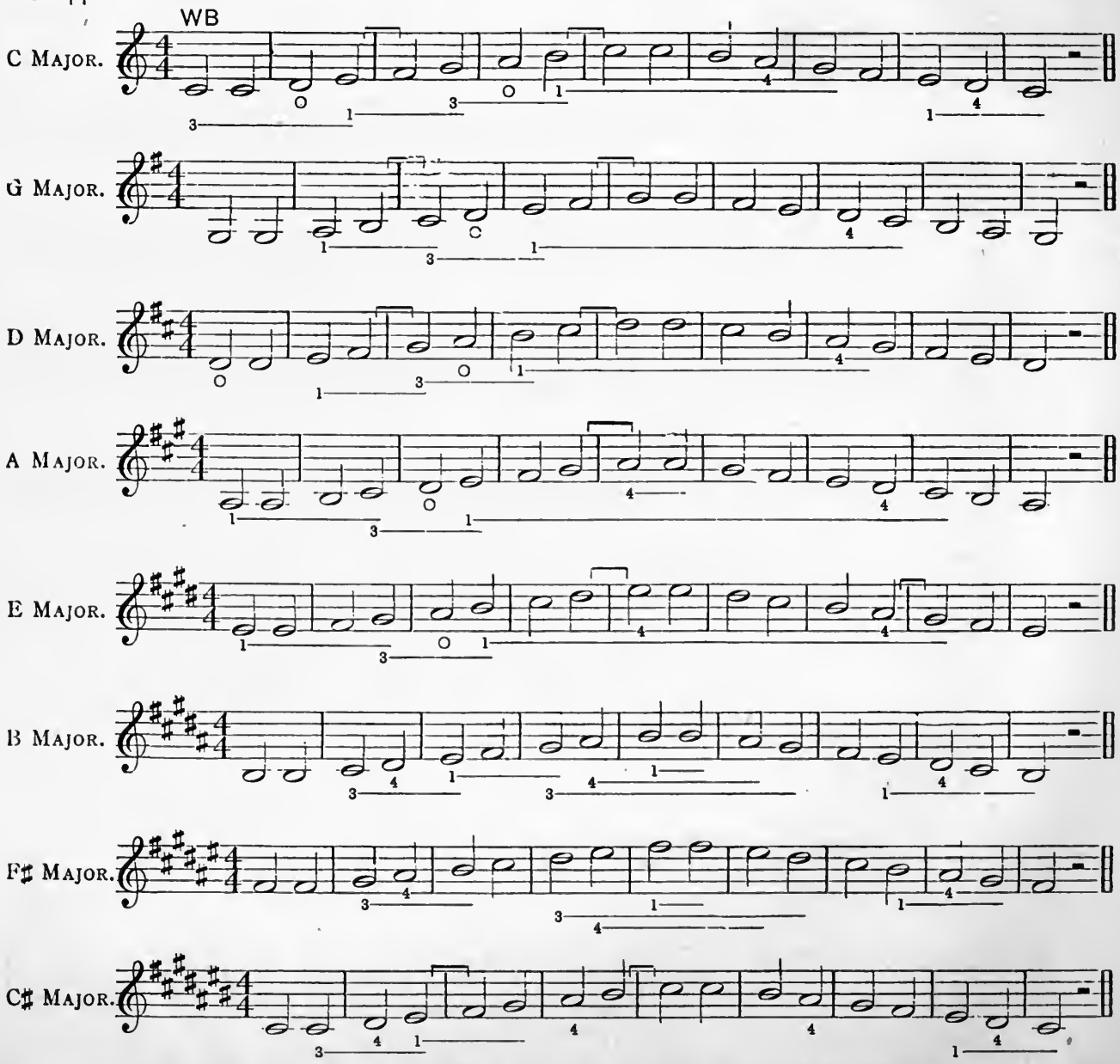


XVIII.—SHARPS, FLATS, ETC.

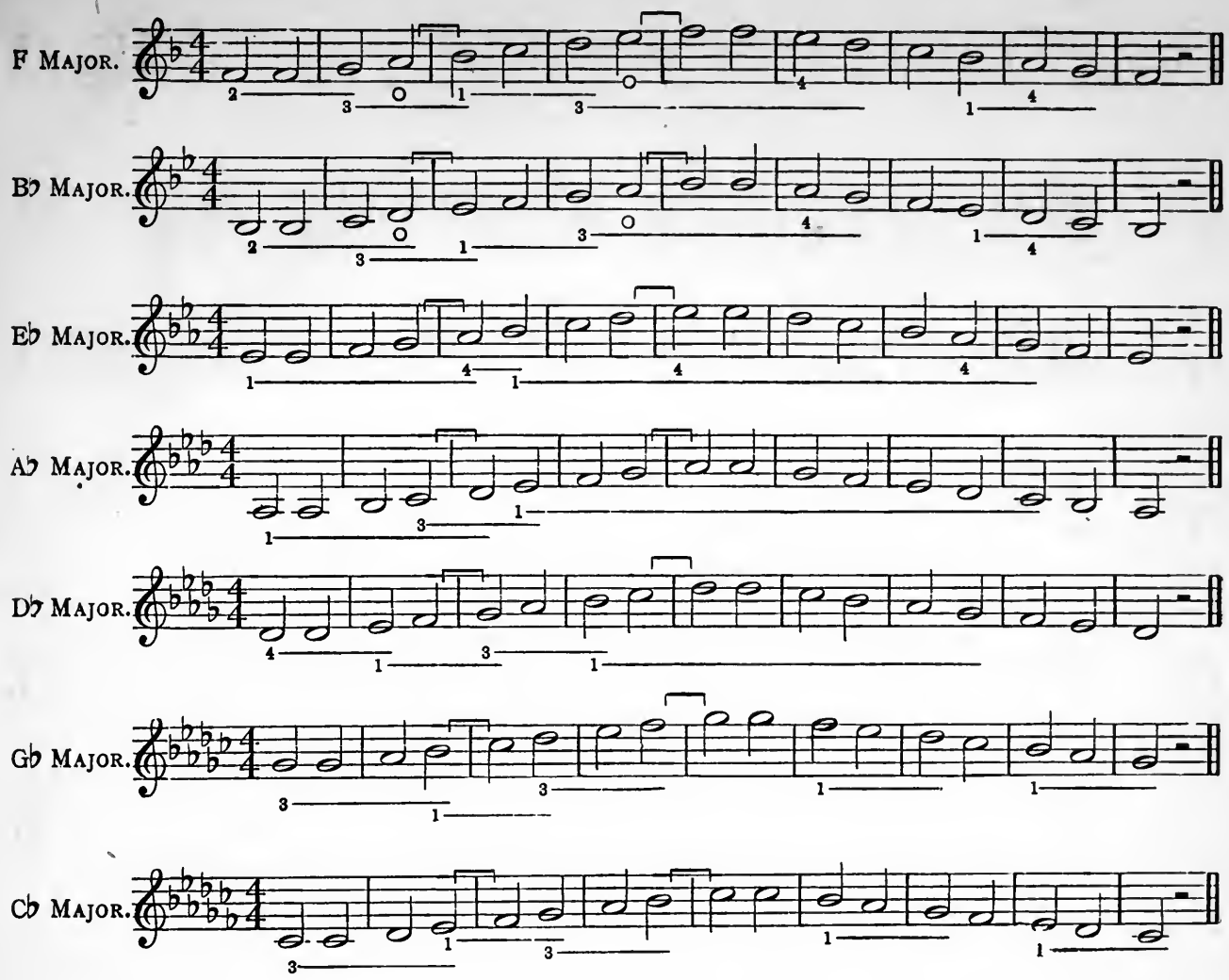
♯ (sharp) raises the note before which it is placed one semitone.
♭ (flat) lowers the note before which it is placed one semitone.
× (double sharp) raises the note one whole tone.
♭♭ (double flat) lowers the note one whole tone.
♮ (natural) restores the note to its original pitch.

XIX.—THE DIATONIC SCALES,* CONSISTING OF TONES AND SEMITONES

No. 44. *Andante.* MAJOR (ONE OCTAVE).



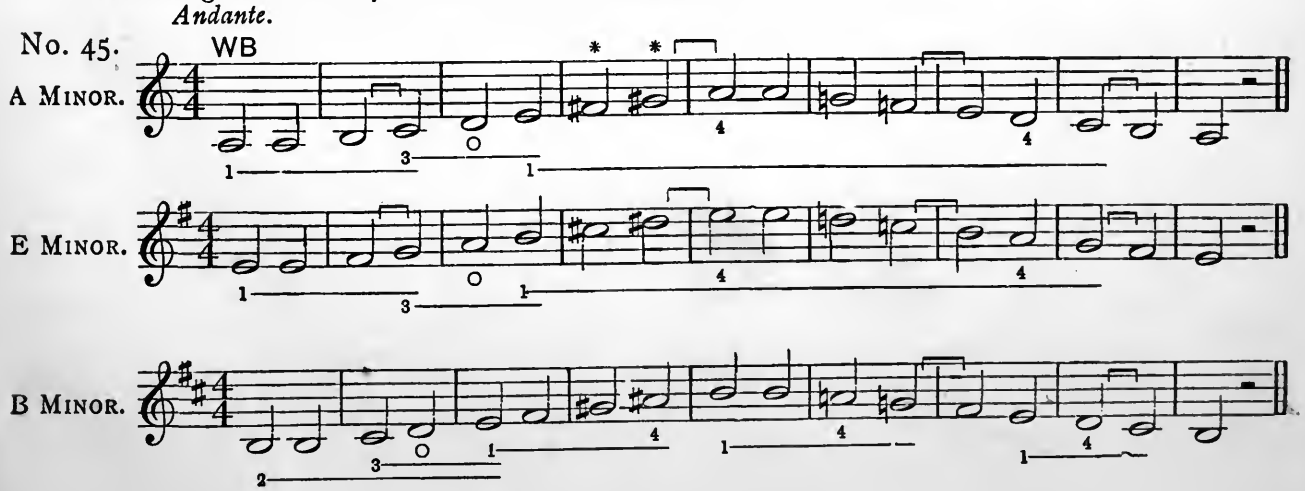
* The teacher must exercise his judgment as to how many of these scales should be learnt by the pupil, but it has been thought advisable to print the whole of them here.

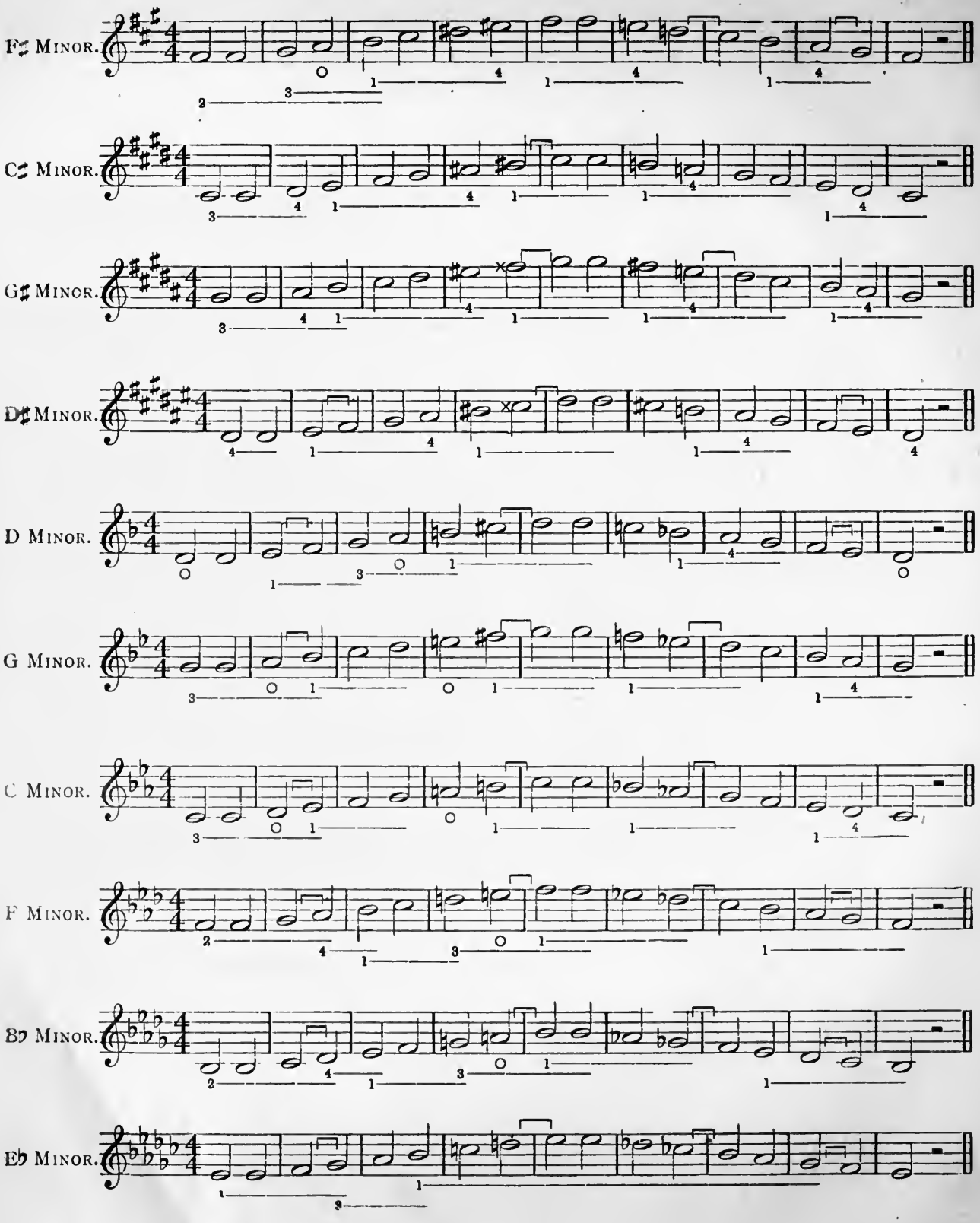


MINOR (ONE OCTAVE).

In ascending the 6th and 7th notes are raised one semitone.

Andante.



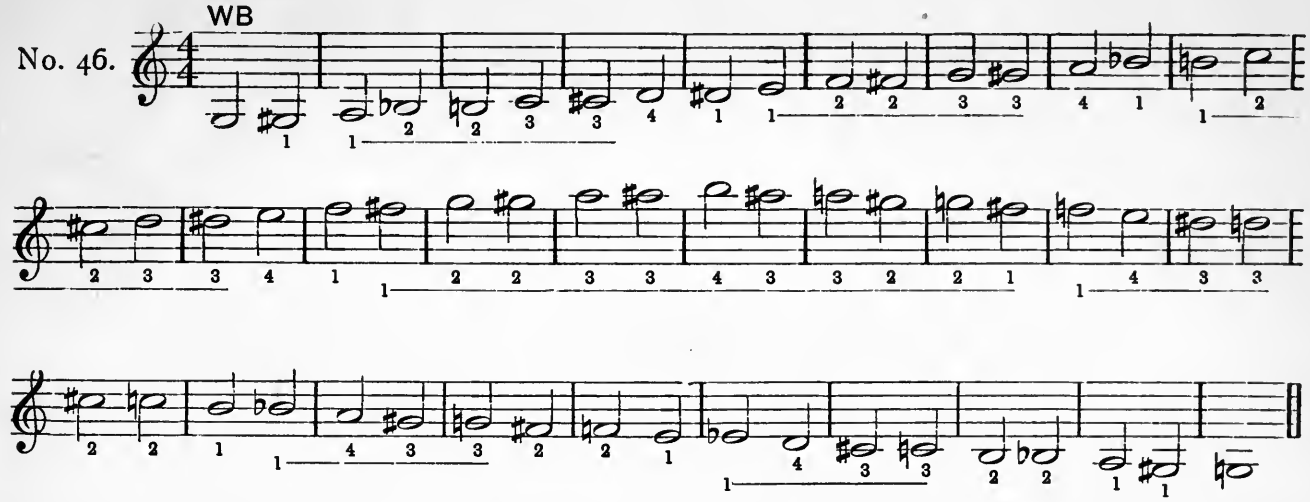

F♯ Minor.
C♯ Minor.
G♯ Minor.
D♯ Minor.
D Minor.
G Minor.
C Minor.
F Minor.
B♭ Minor.
E♭ Minor.

XX.—THE CHROMATIC SCALE, CONSISTING OF SEMITONES ONLY.

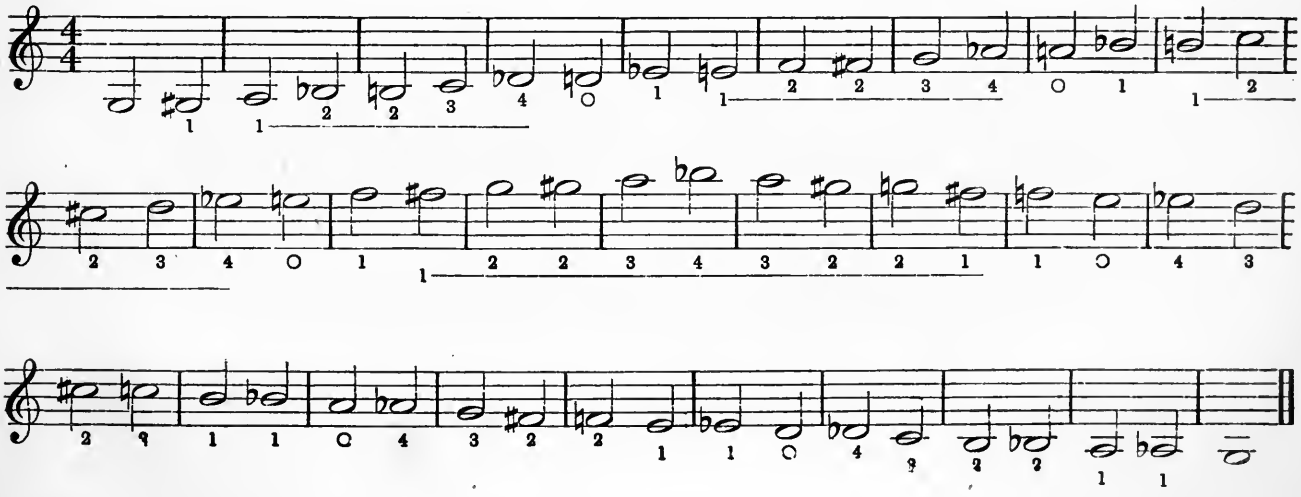
In ascending the fingers must be kept as much as possible on the strings, and shift firmly when the same finger is used for two succeeding notes. Generally the 1st, 2nd, and 3rd fingers are used twice, and the 4th finger only once.

Andante assai.

No. 46.



When the open strings are used, the 3rd and 4th fingers may be employed, instead of the third finger *twice*.



PART II.

XXI.—THE DIFFERENT GRADATIONS OF TONE.

p, *piano*	means	soft.
pp, *pianissimo*	,,	very soft.
f, *forte*	,,	loud.
ff, *fortissimo*.	,,	very loud.
mf, *mezzo forte*	,,	half or moderately loud.
fp, *forte-piano*	,,	loud and immediately soft again.
fz, *sf* or >, *sforzando* . . .	,,	sharply accented.
crescendo, *cres.* or < .	,,	increasing in loudness.
decrescendo, *decres.* or >	,,	decreasing in loudness.

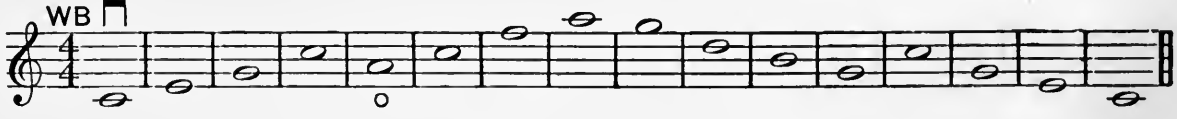
The various shades of tone are produced by the degree of pressure which is given to the bow. When playing *piano* the bow must be drawn a little nearer the fingerboard; when *forte* nearer the bridge, and the first finger and thumb must press the bow more firmly. The *crescendo* is produced best by moving the bow gradually quicker and with increasing pressure over the strings. The *decrescendo* is produced in exactly the opposite way. The following Exercises give an opportunity of studying the various gradations of tone. They must be practised very slowly, and with the full length of the bow.

The following Exercise should be practised thus:—

1st	time	*pp*
2nd	,,	*p*
3rd	,,	*mf*
4th	,,	*f*
5th	,,	*ff*

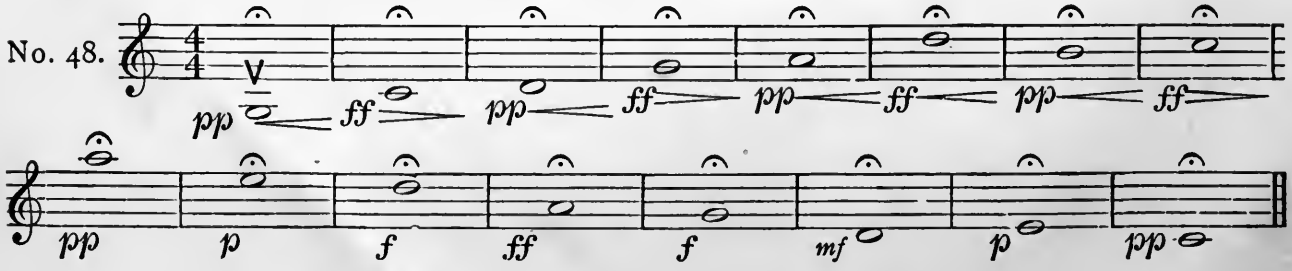
Largo.

No. 47.



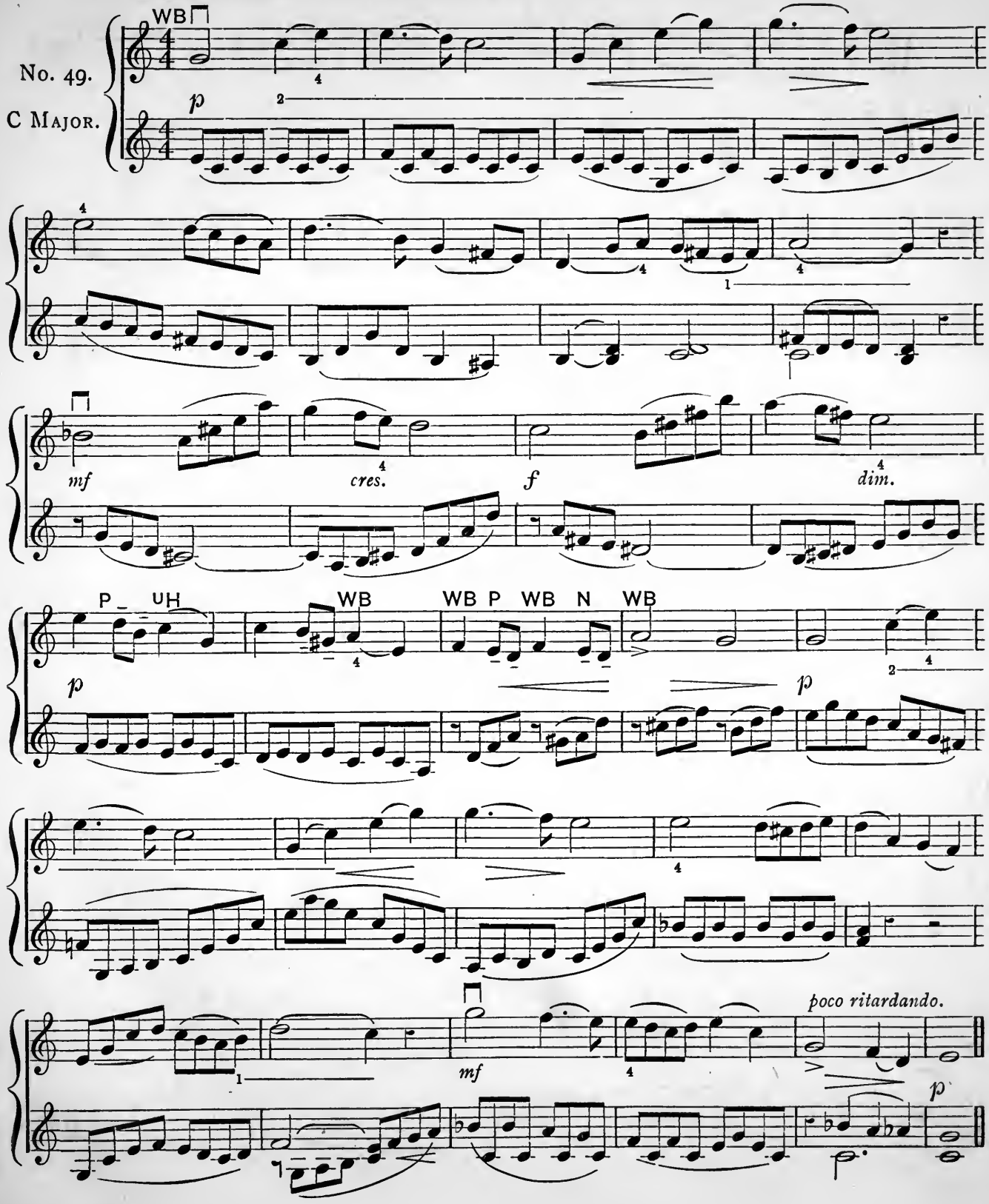
Exercise to produce a *crescendo* and *decrescendo*:—

No. 48.



XXII.—EXERCISES IN DIFFERENT KEYS.

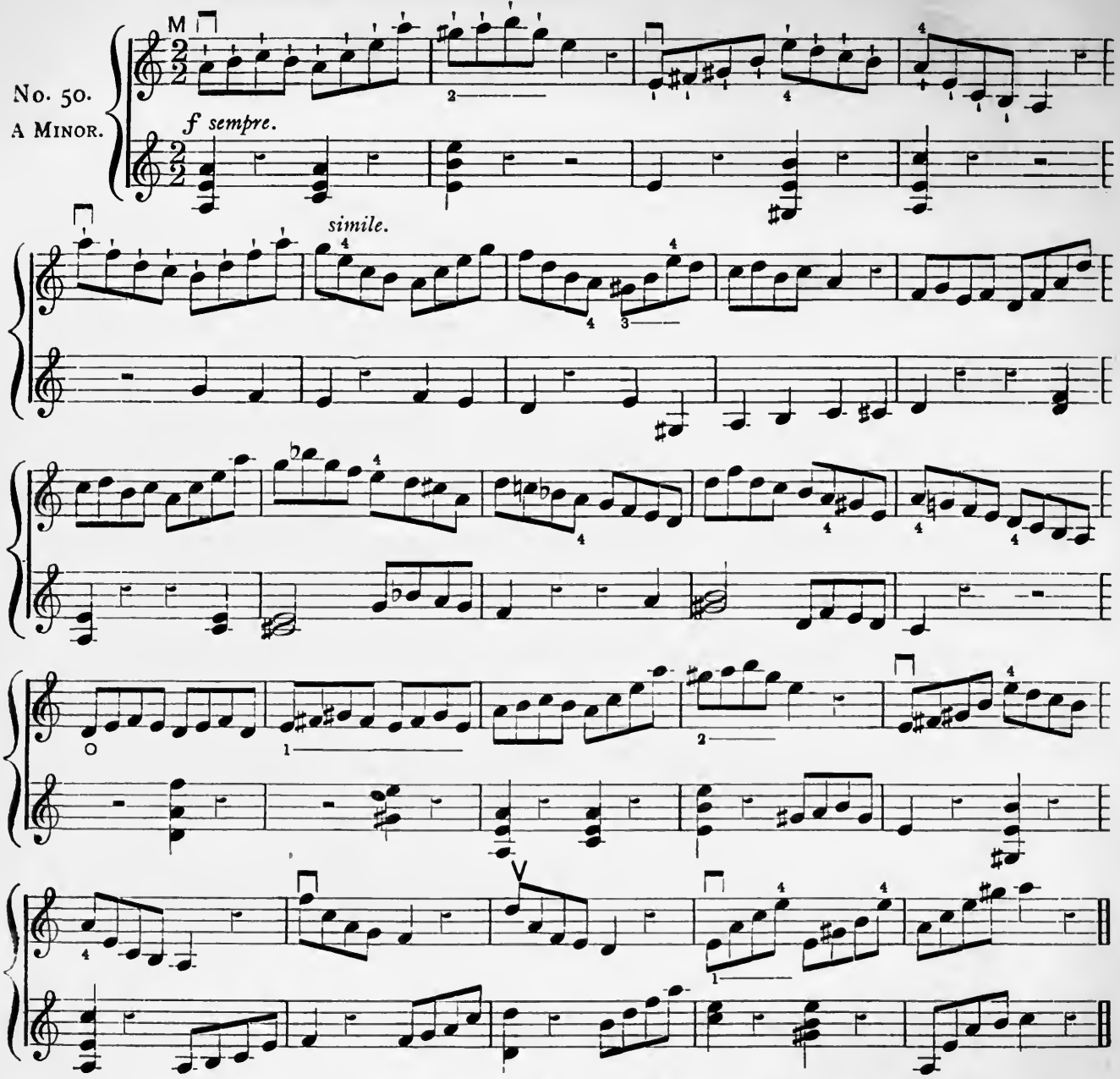
Andante cantabile. Count Four Crotchets.



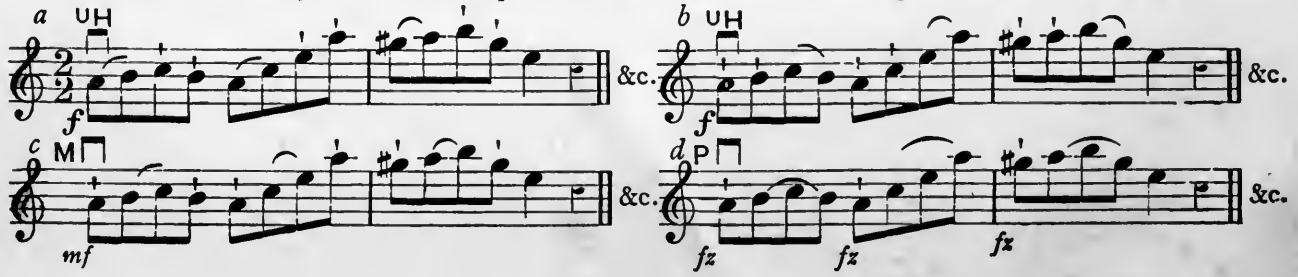
During the rest the bow must be moved upwards, to enable the performer to recommence with a down-bow.

Allegro moderato. Count Two Minims.

No. 50.
A Minor.

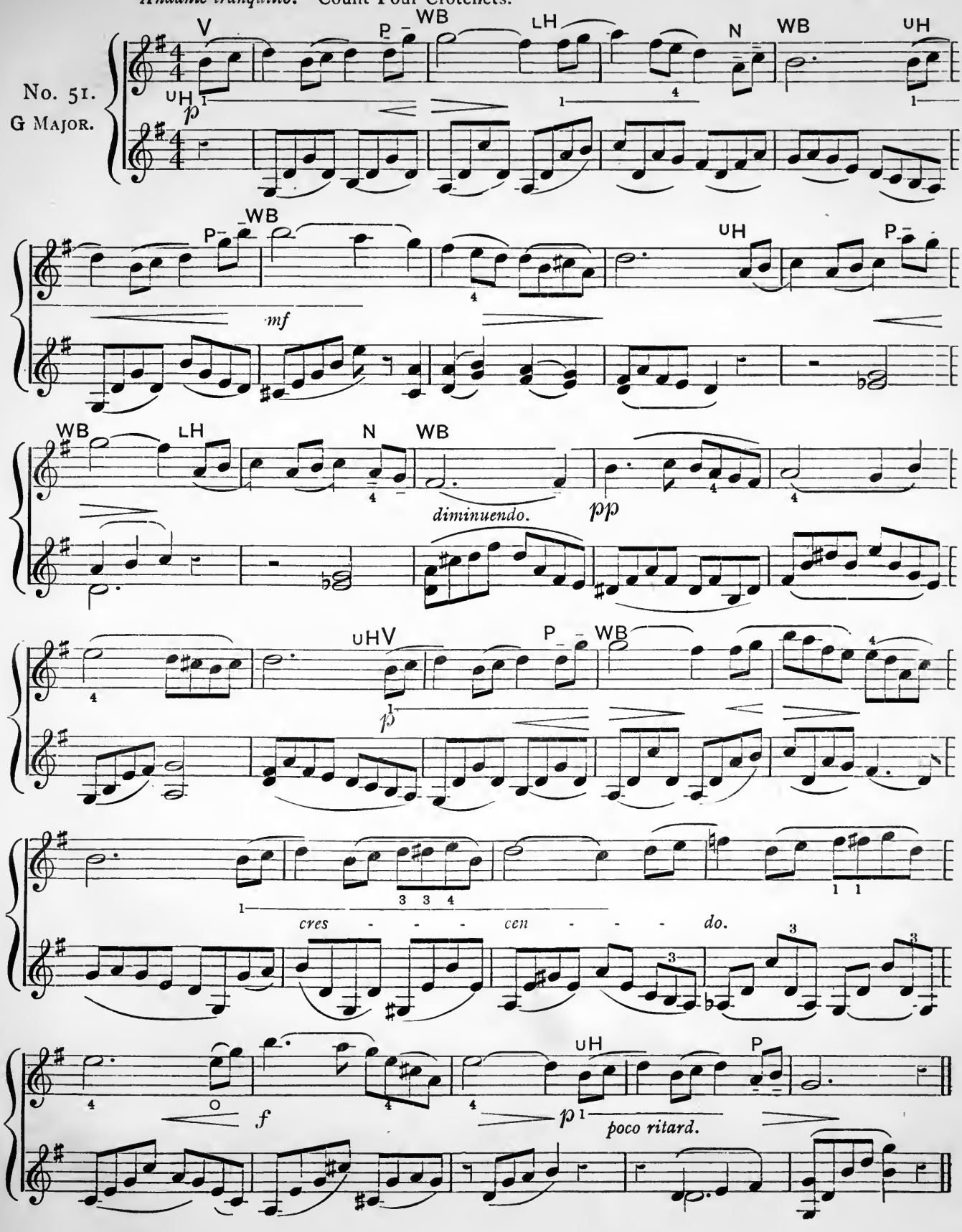


This Exercise (No. 50) must also be practised with the different bowing, marked *a*, *b*, *c*, *d*.



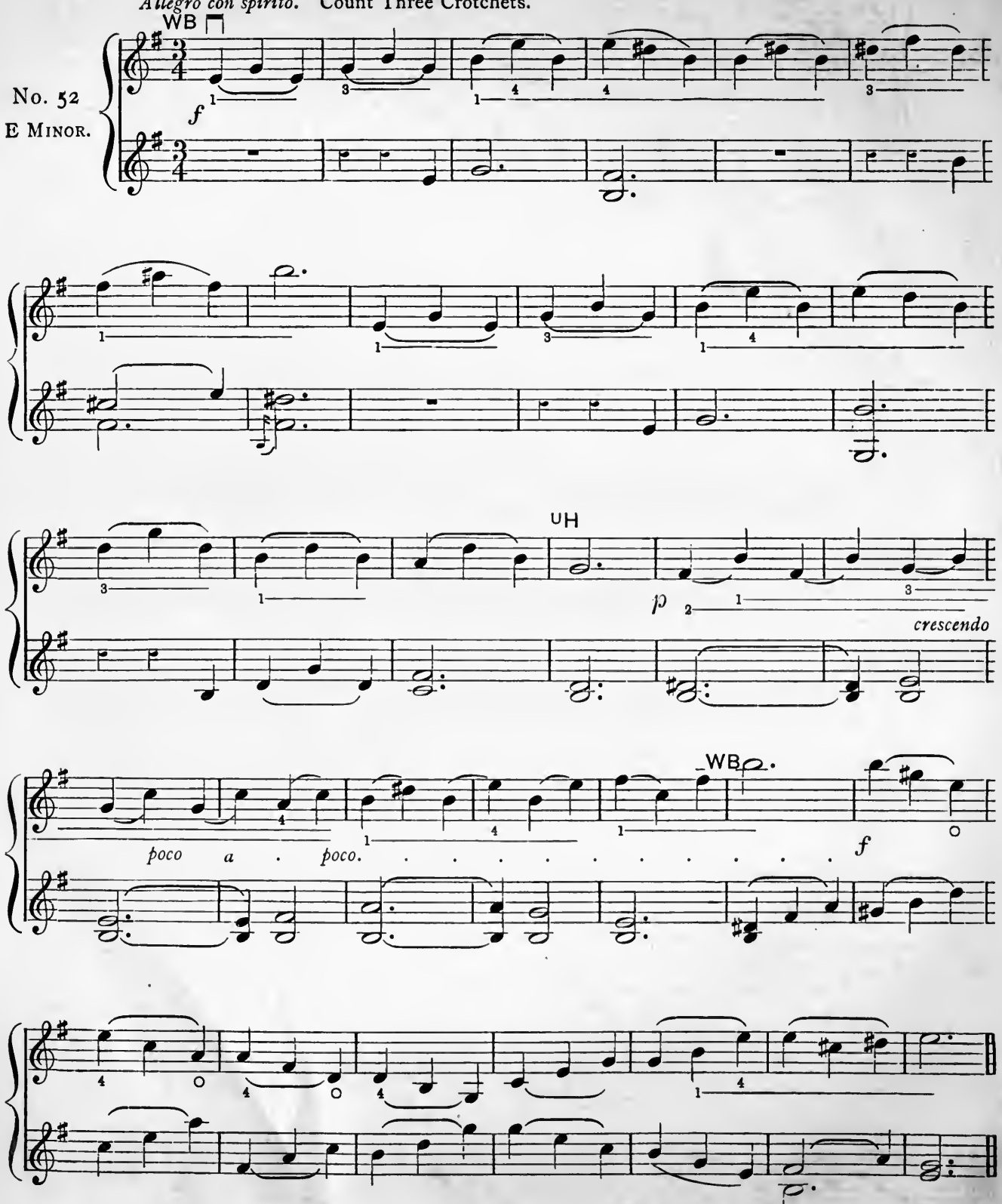
Andante tranquillo. Count Four Crotchets.

No. 51.
G Major.



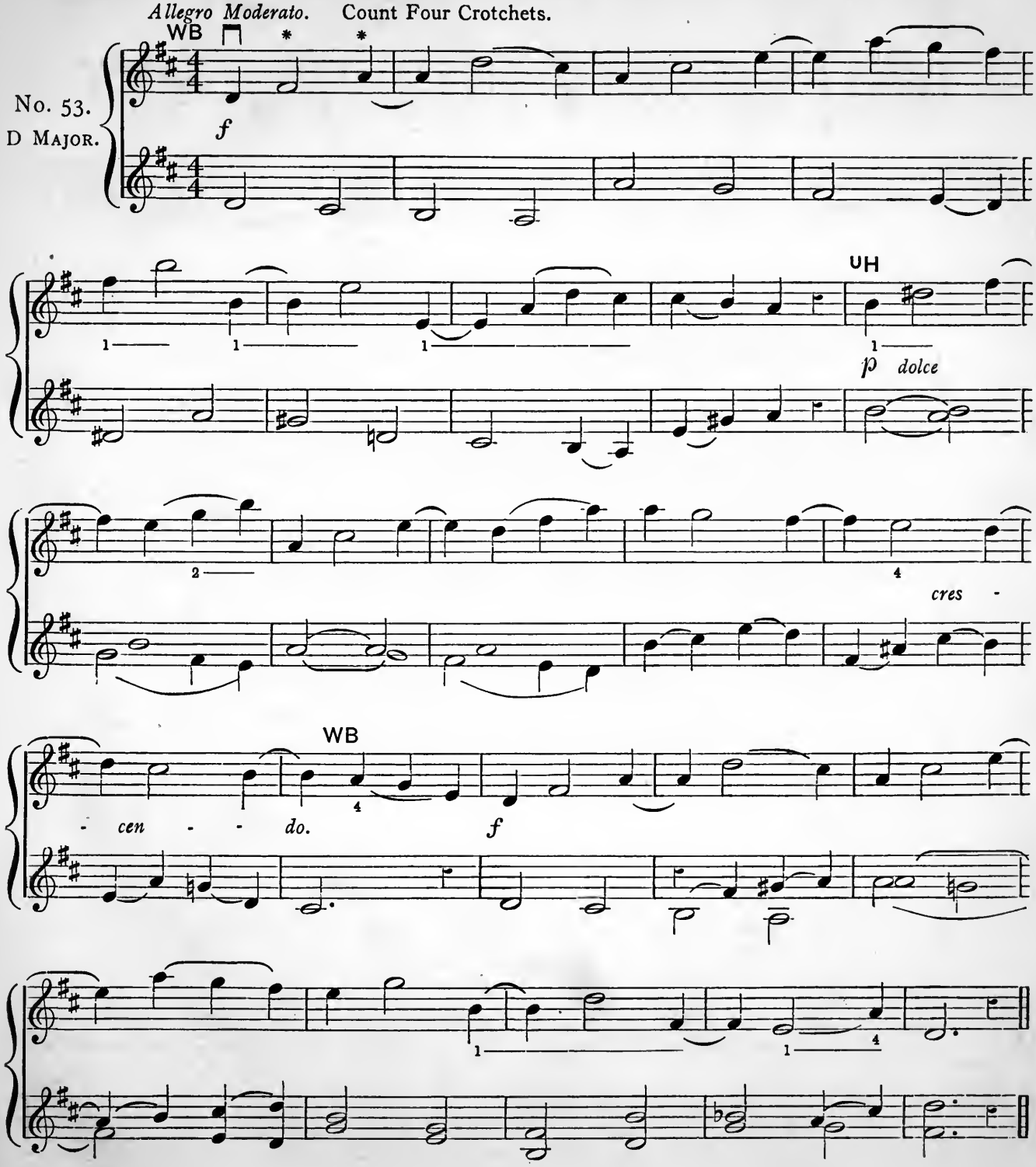
Allegro con spirito. Count Three Crotchets.

No. 52
E Minor.



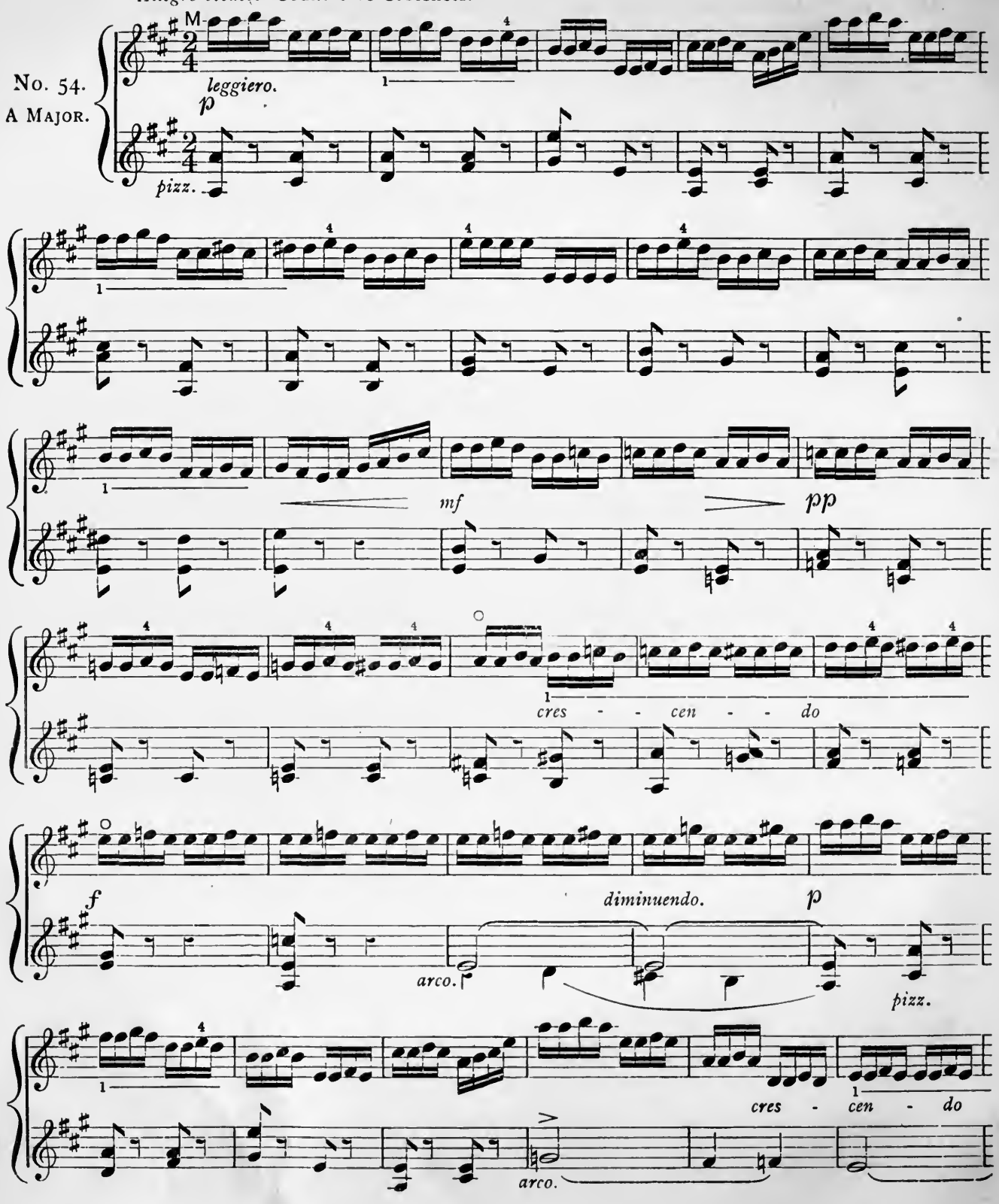
The notes (*) which commence on the 2nd and 4th beat of the bar, and are continued over the 3rd and 1st are called Syncopations. The 1st and 3rd beats of the bar, although they are on the *strong* accent, must not be accented.

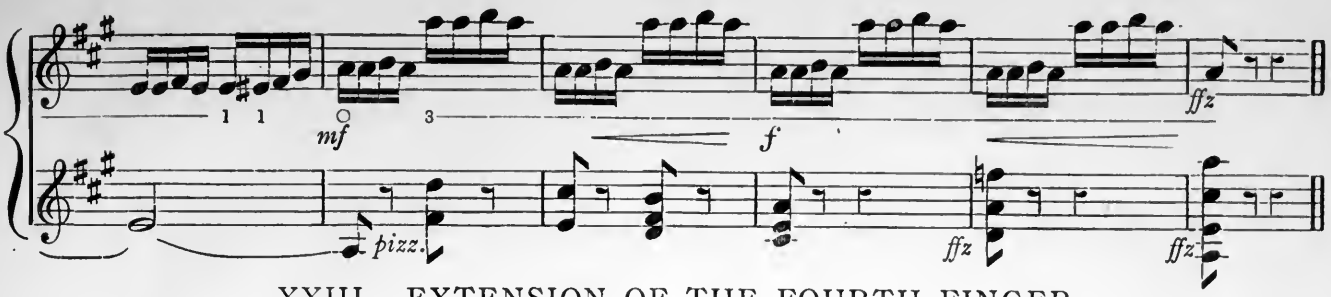
Allegro Moderato. Count Four Crotchets.



Allegro vivace. Count Two Crotchets.

No. 54.
A Major.



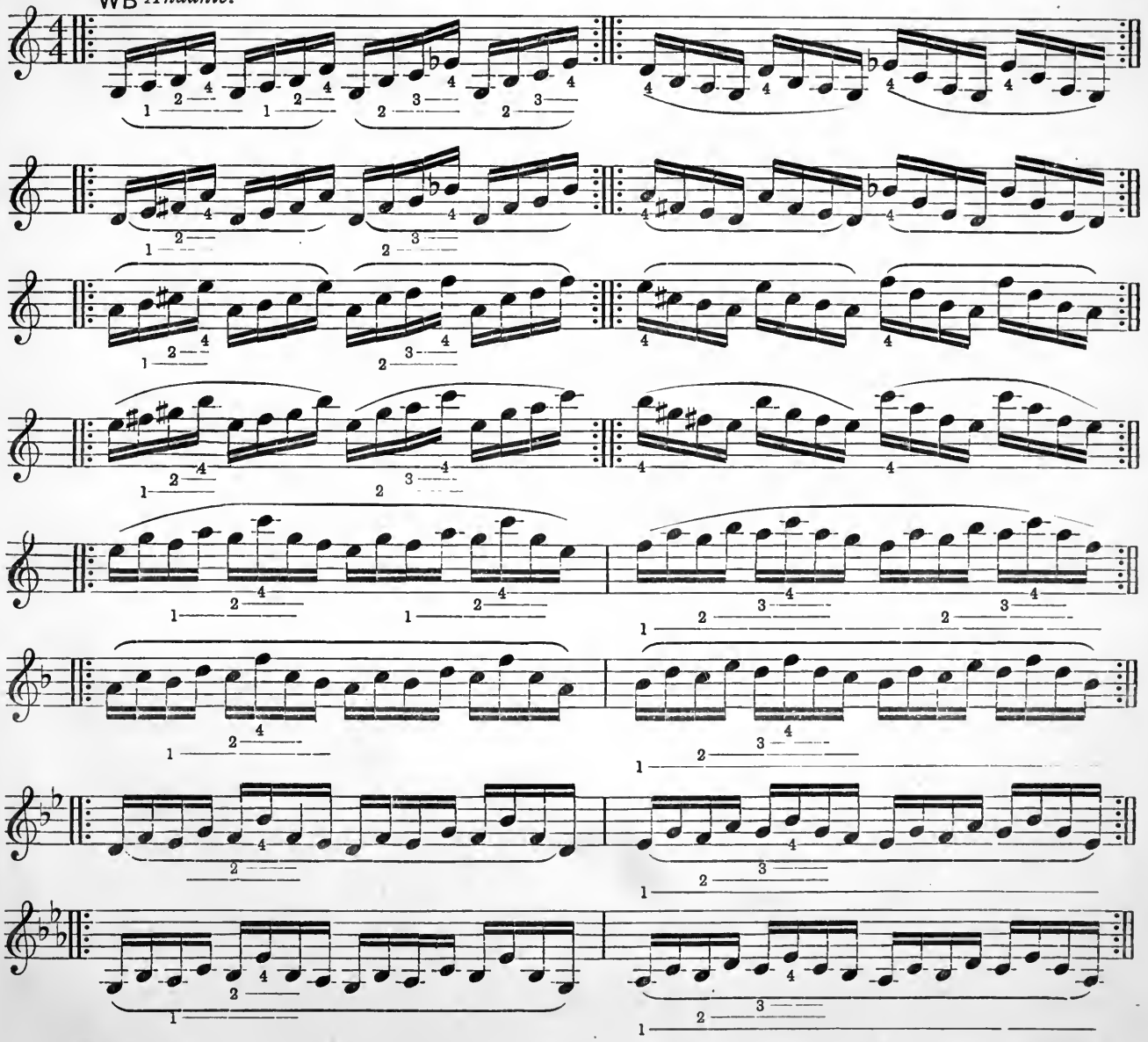


XXIII.—EXTENSION OF THE FOURTH FINGER.

The hand must remain in the usual position, and only the 4th finger should be placed a semitone higher. Each division must be repeated four or eight times.

No. 55.

WB *Andante.*

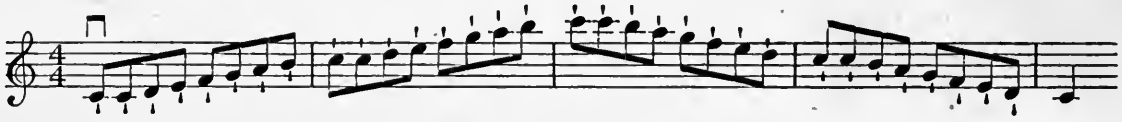


The dots placed by the side of a double bar indicate that a movement, or part of a movement is to be repeated.

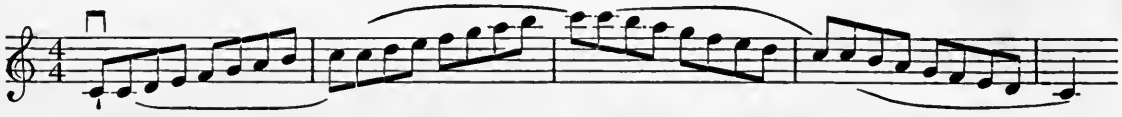
XXIV.—THE MAJOR AND THEIR RELATIVE MINOR SCALES IN ALL THE KEYS.

To be practised first with detached bows as indicated in Ex. *a*, and afterwards with the slurs as indicated in Ex. *b*.

Ex. *a*.



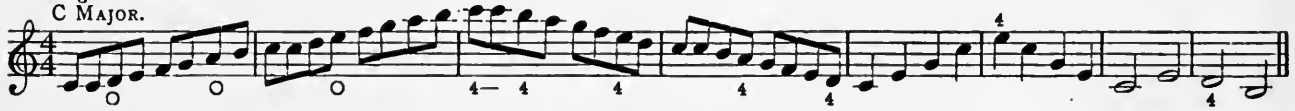
Ex. *b*.



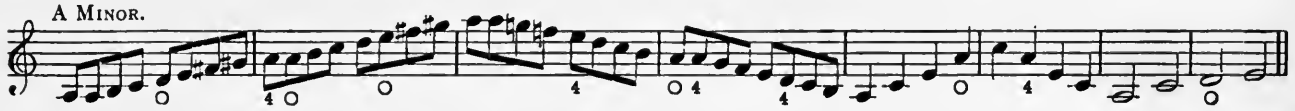
No. 56.

Allegro moderato.

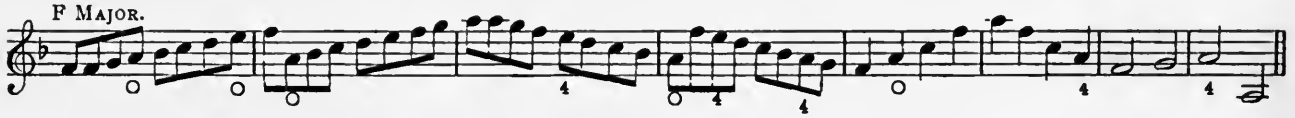
C Major.



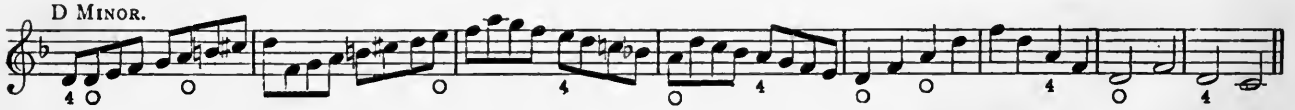
A Minor.



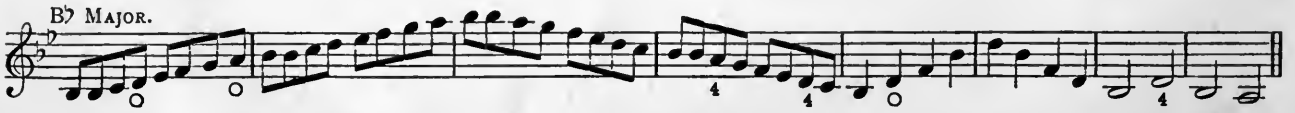
F Major.



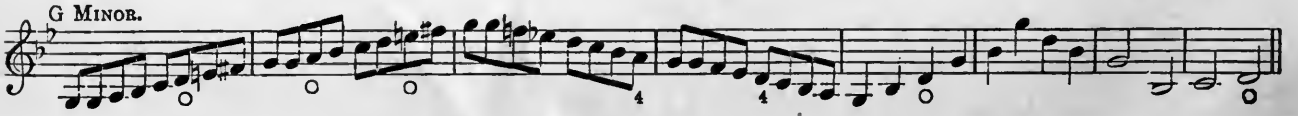
D Minor.



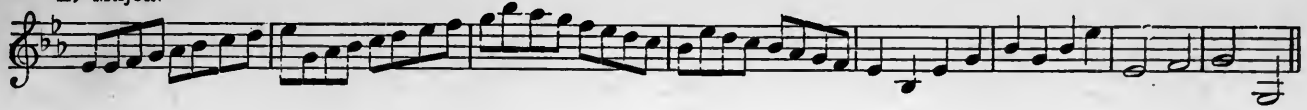
B♭ Major.



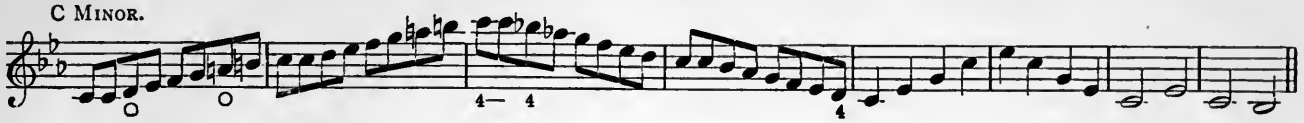
G Minor.



E♭ Major.

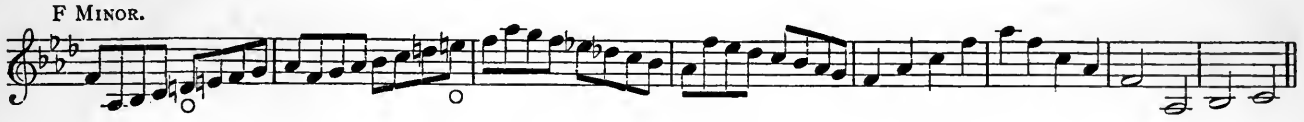


C Minor.

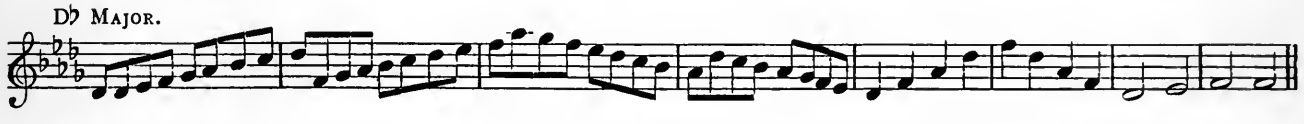


A♭ Major.

F Minor.



D♭ Major.

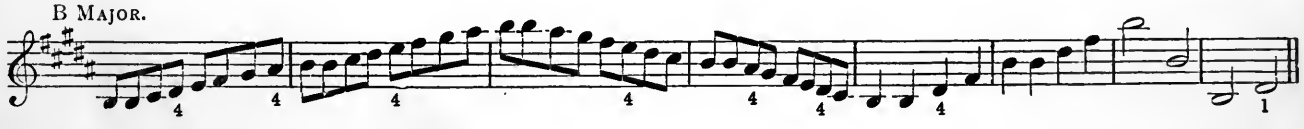


B♭ Minor.

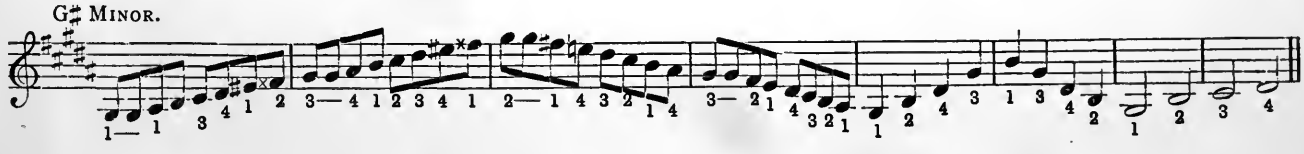
G♭ Major.

E♭ Minor.

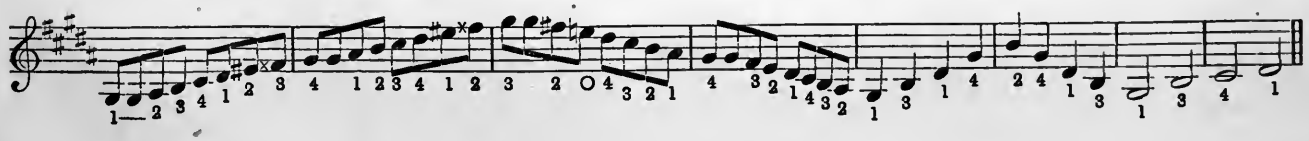
B Major.



G♯ Minor.

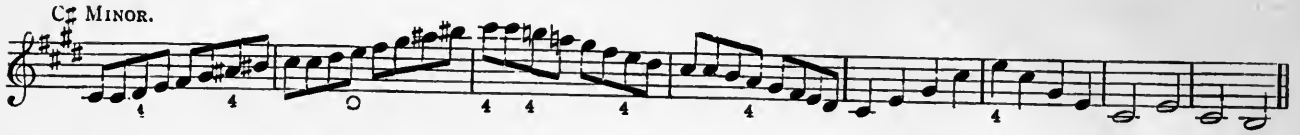


The following fingering is also used for this scale, and is called the half-position.

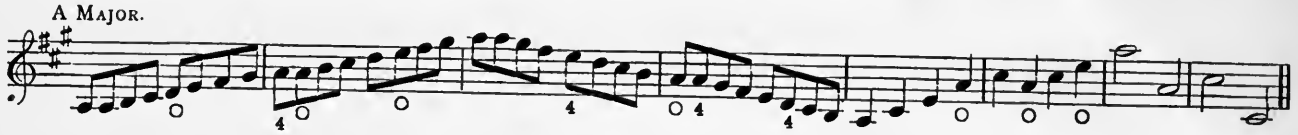


E Major.

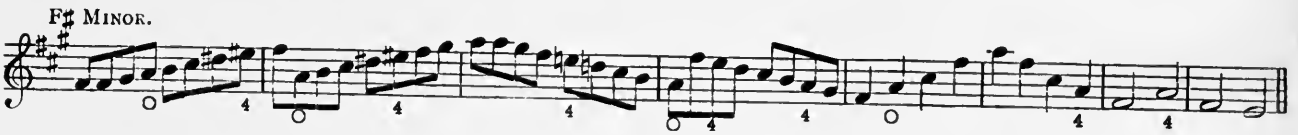
C♯ Minor.



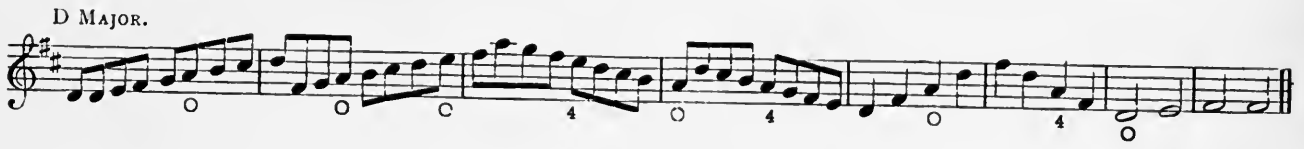
A Major.



F♯ Minor.



D Major.

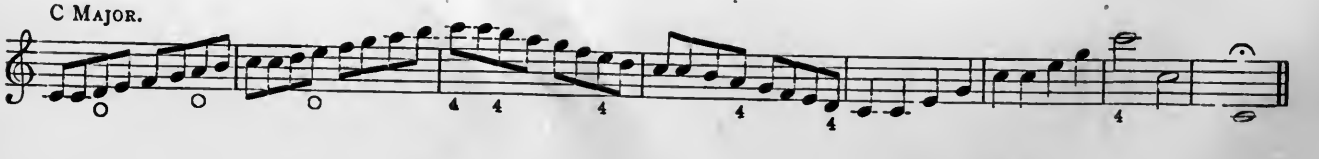


B Minor.

G Major.

E Minor.

C Major.

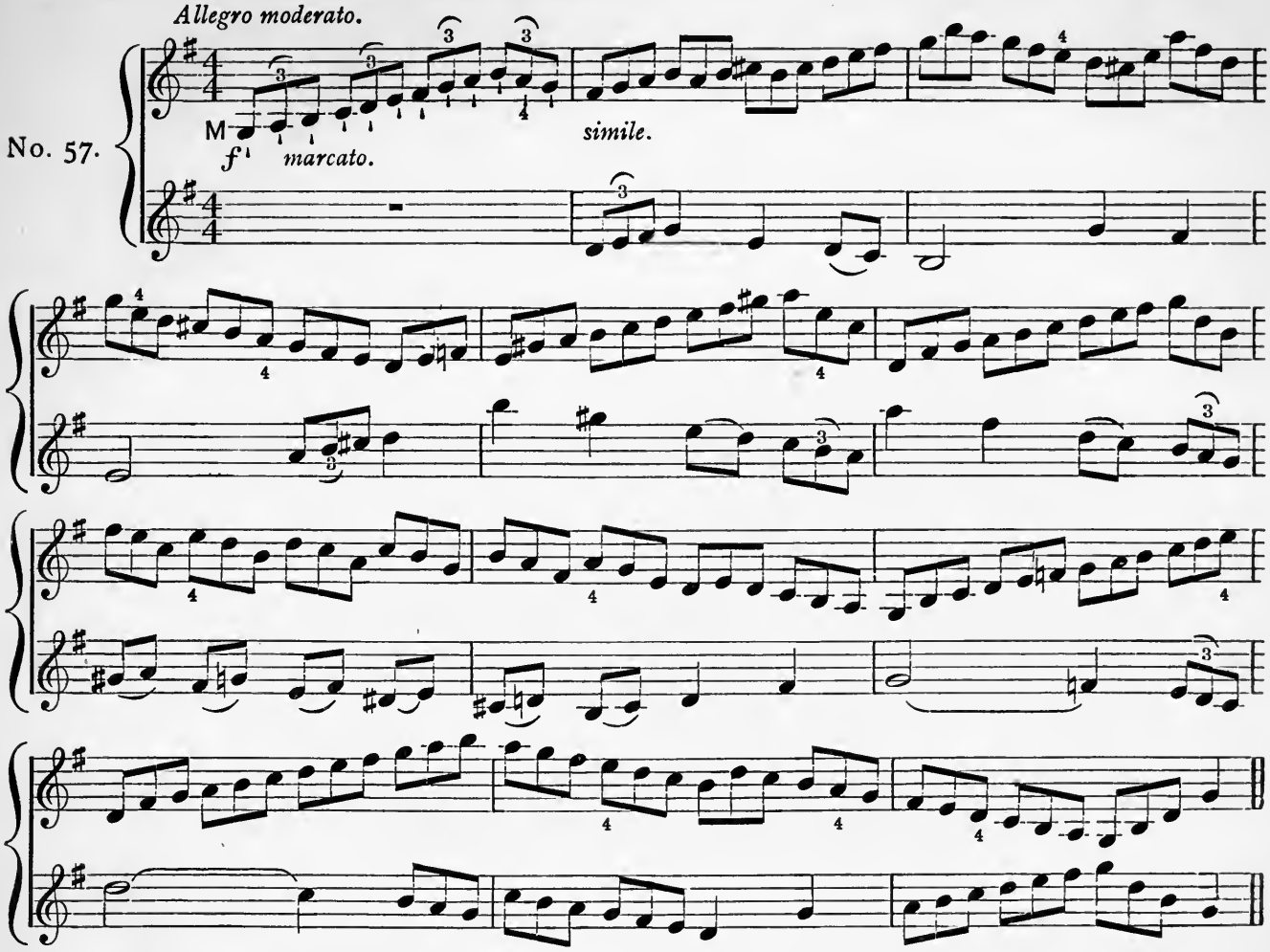


XXV.—EXERCISES IN EXPRESSION, STYLE, &c.

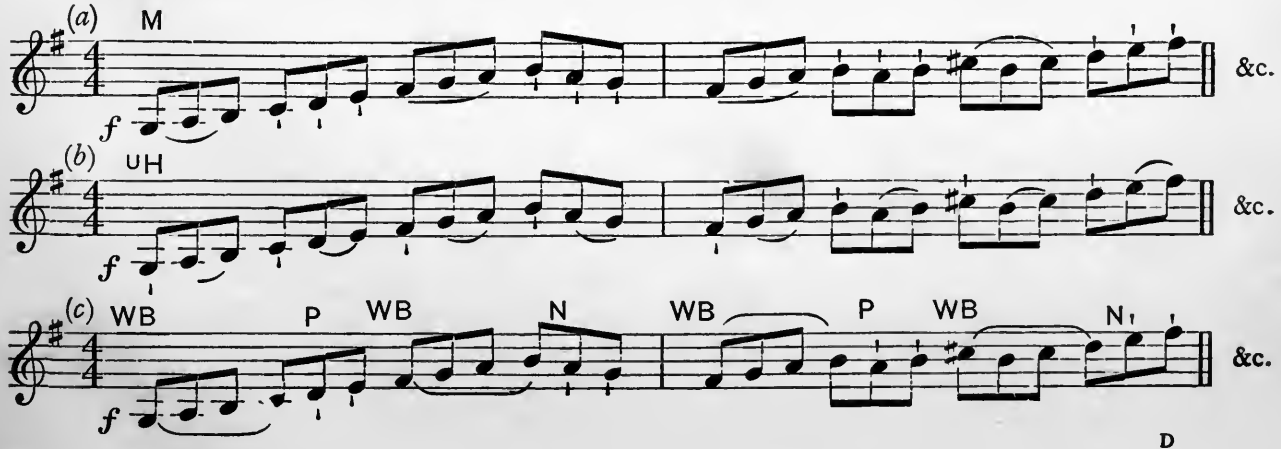
EXERCISE IN TRIPLETS.

Triplet is the name given to a group of three notes, which are performed in the time of two. The triplet is generally indicated by a small slur and the figure 3.

No. 57.

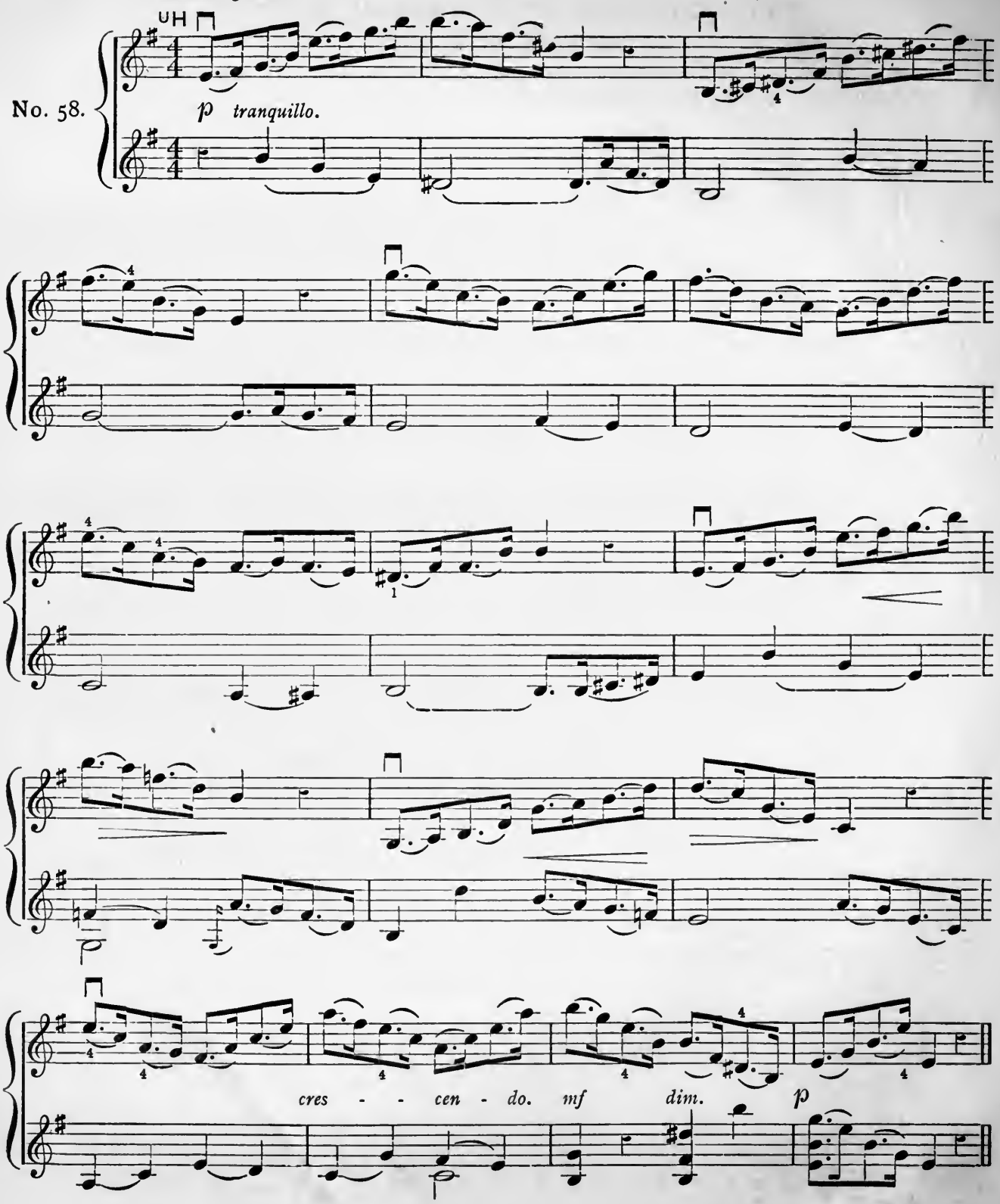


This Exercise (No. 57) must also be practised with the different bowing marked *a*, *b*, *c*.



Andantino grazioso.

No. 58.



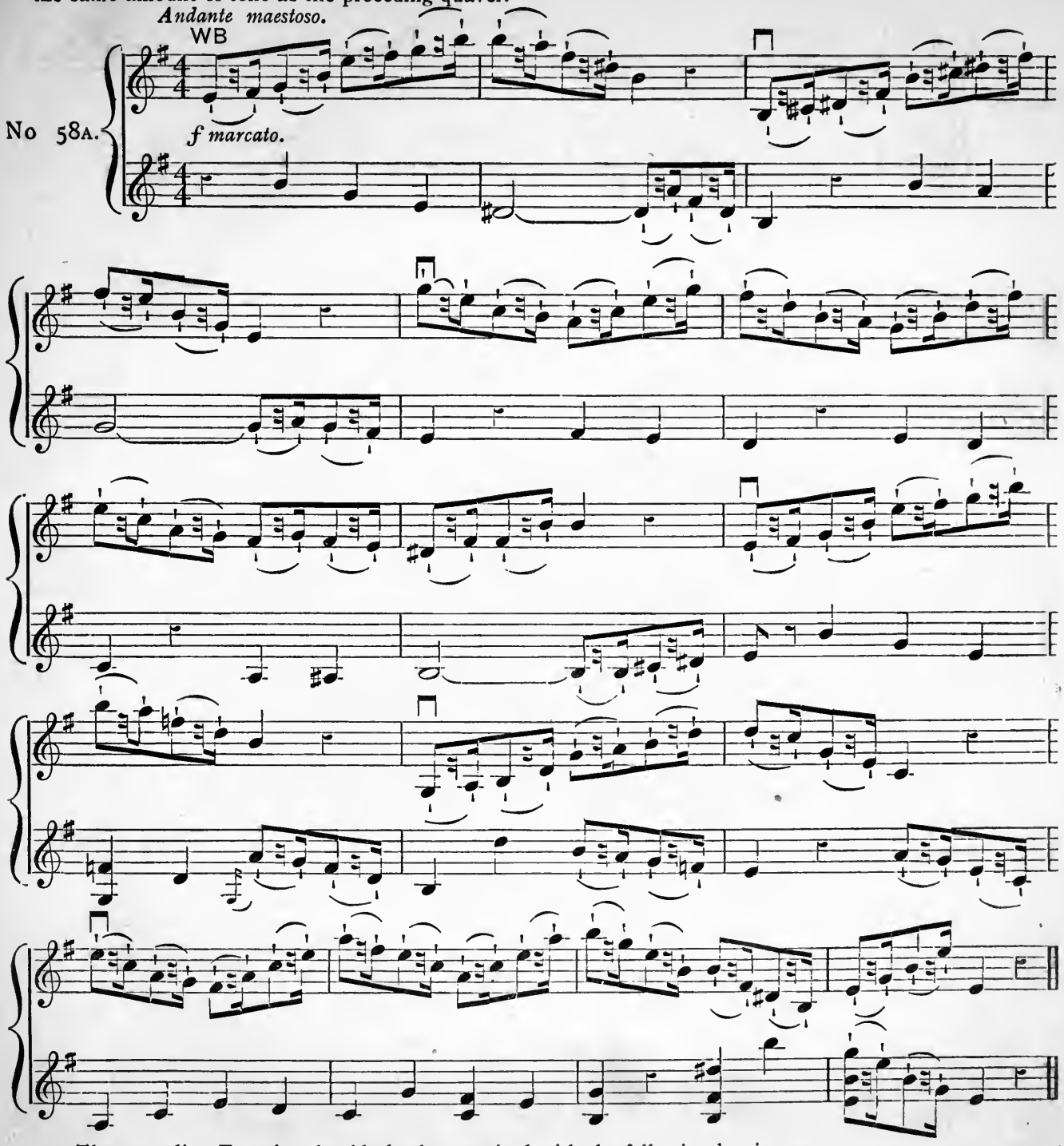
During the rest let the bow remain firmly on the string so that the semiquaver can be produced with the same amount of tone as the preceding quaver.

Andante maestoso.

WB

No 58A.

f marcato.

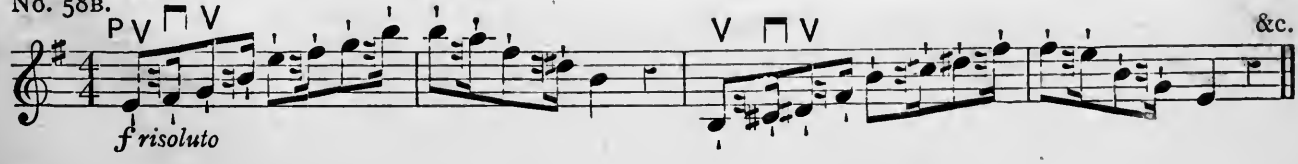


The preceding Exercise should also be practised with the following bowing :—

No. 58B. *Andantino.*

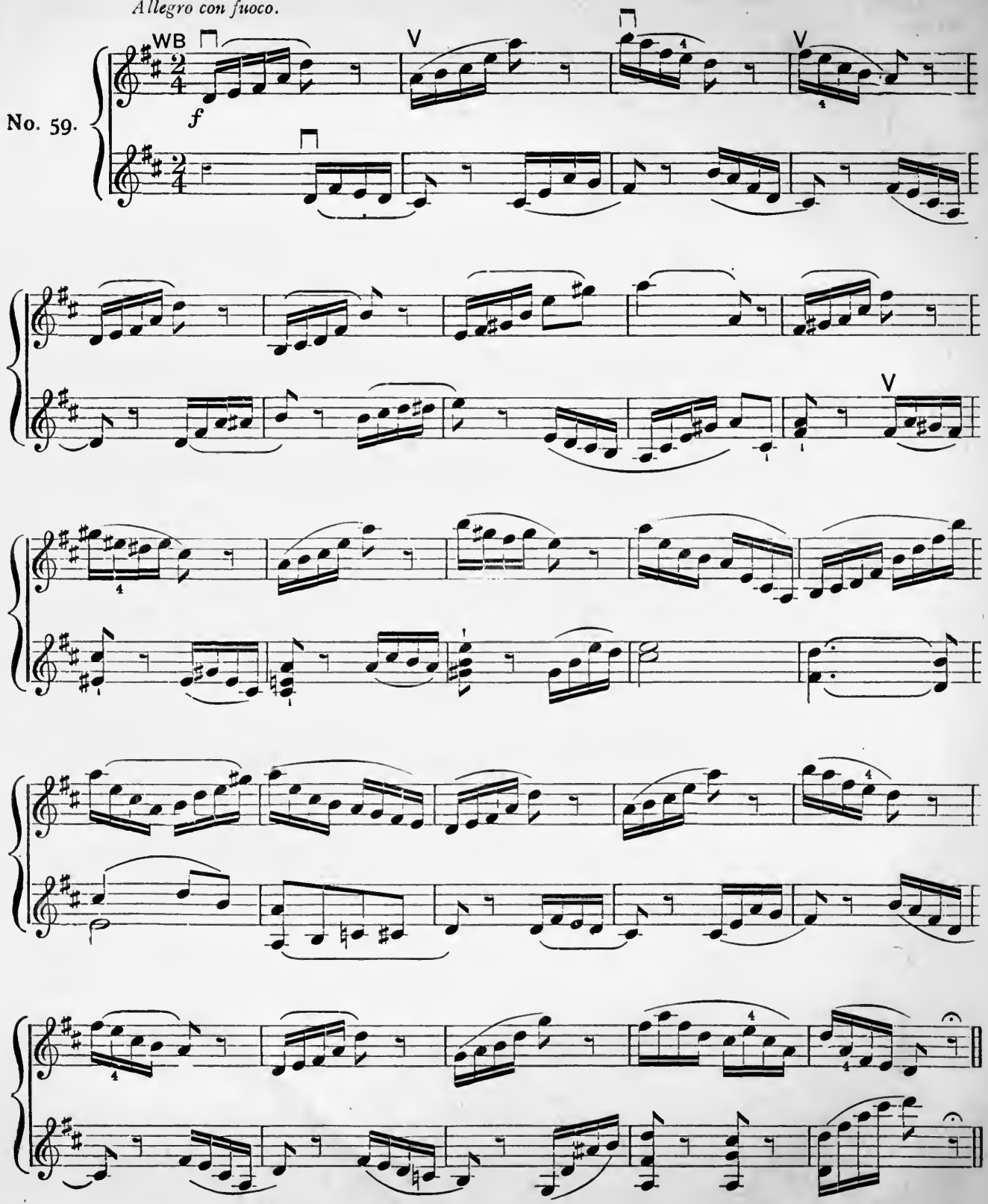
P V ⊓ V V ⊓ V &c.

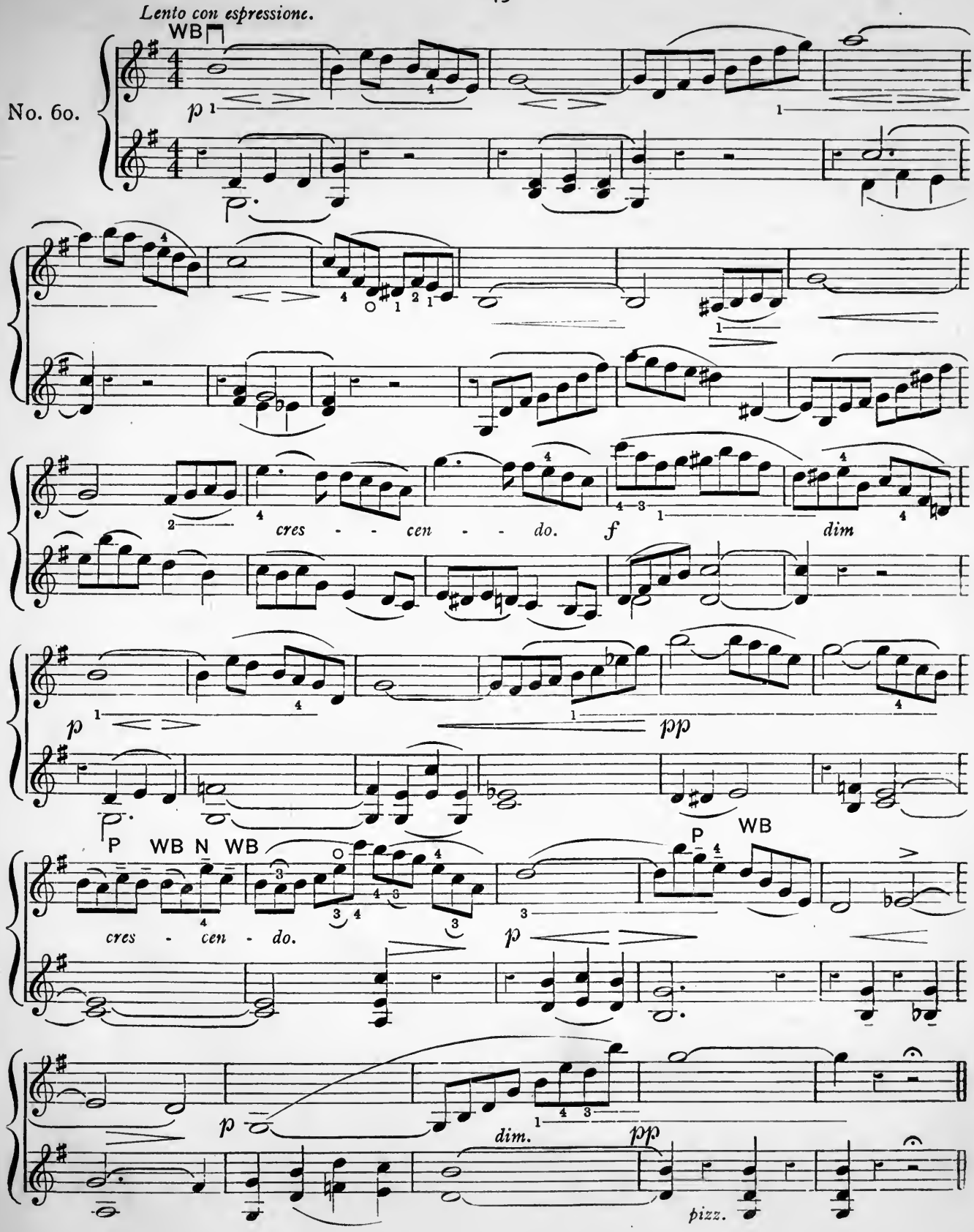
f risoluto



Allegro con fuoco.

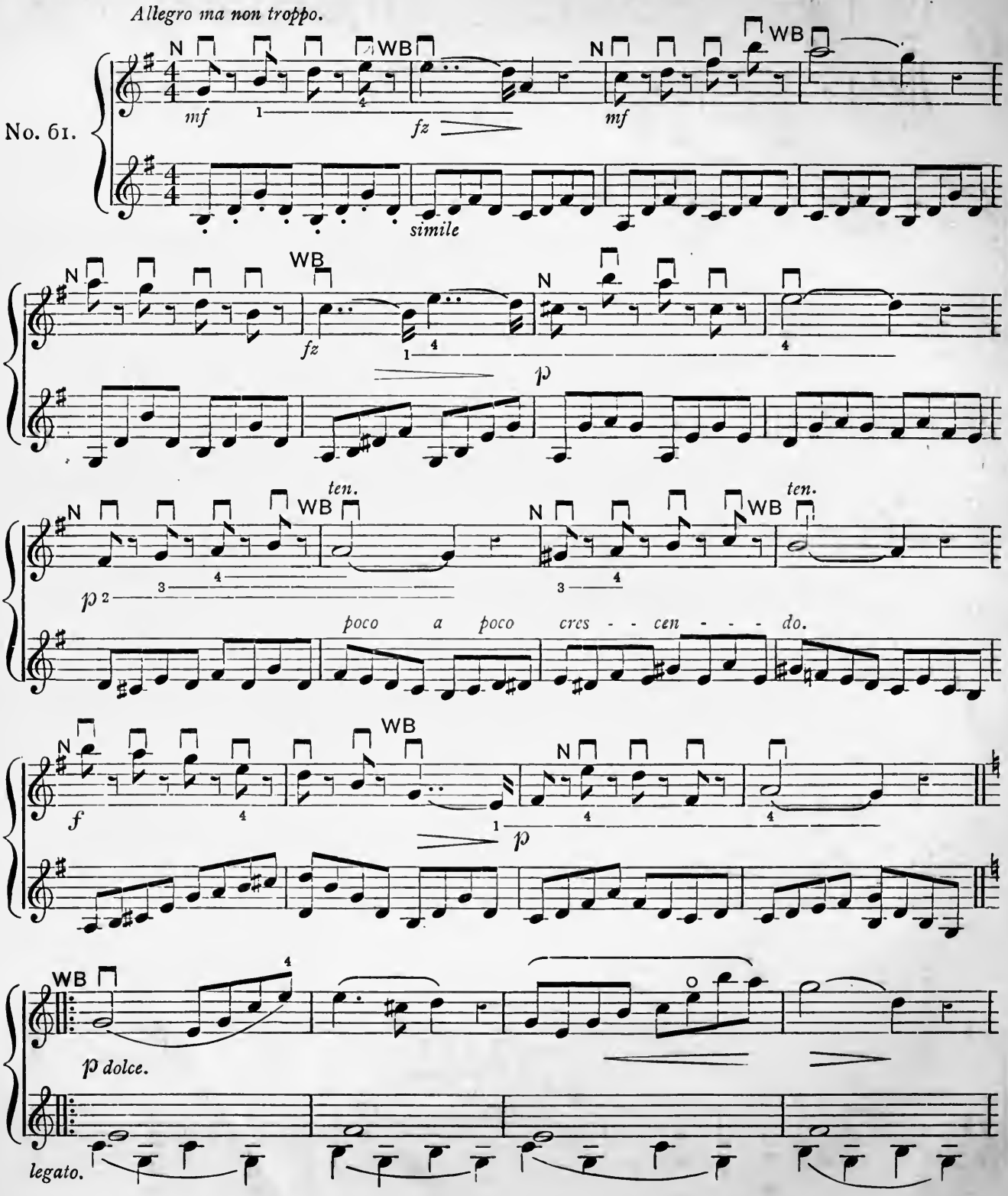
No. 59.

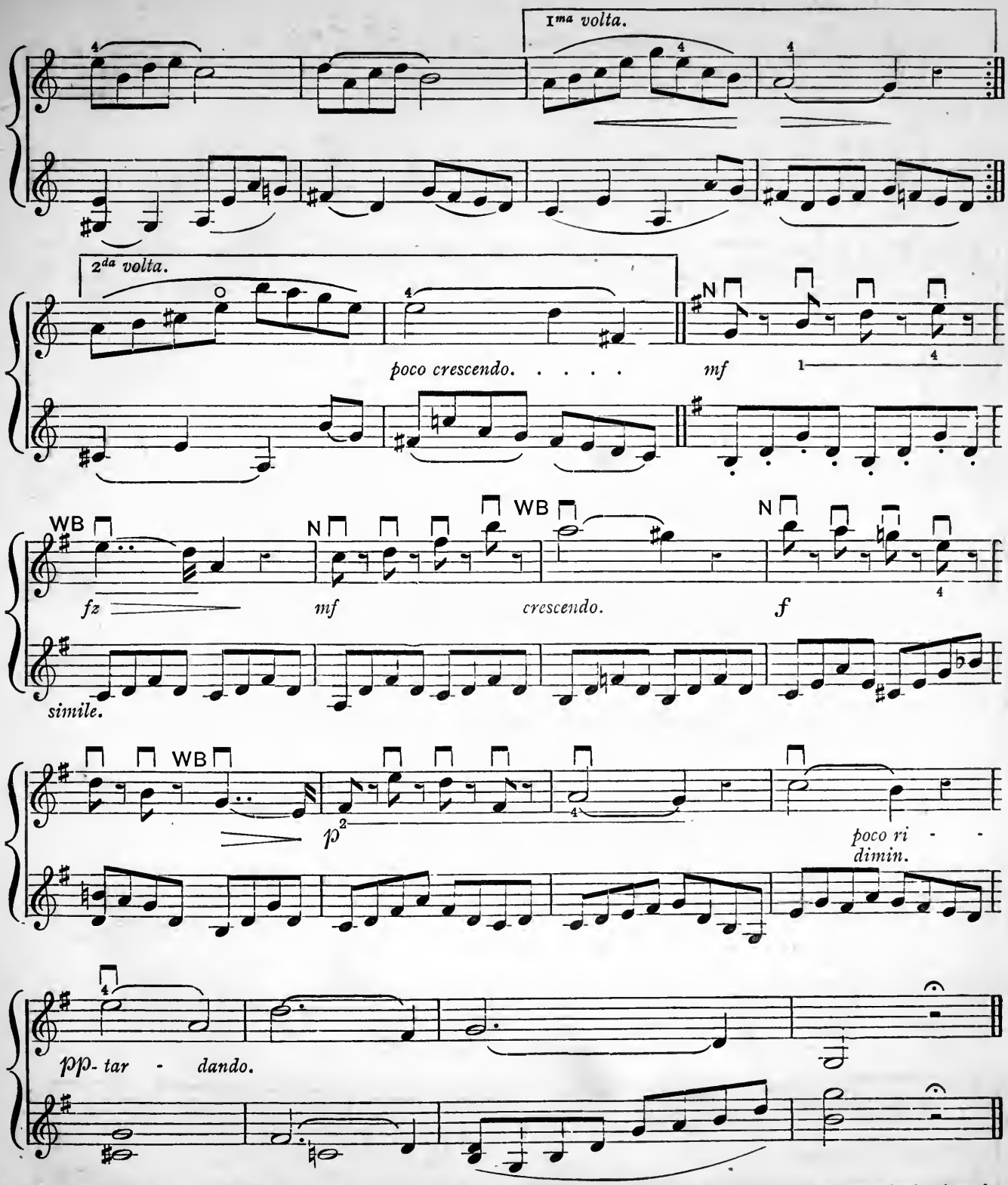



Lento con espressione.
WB
No. 60.
p
cres - - cen - - do.
f
dim
pp
P WB N WB
cres - cen - do.
P WB
p
dim.
pp
pizz.

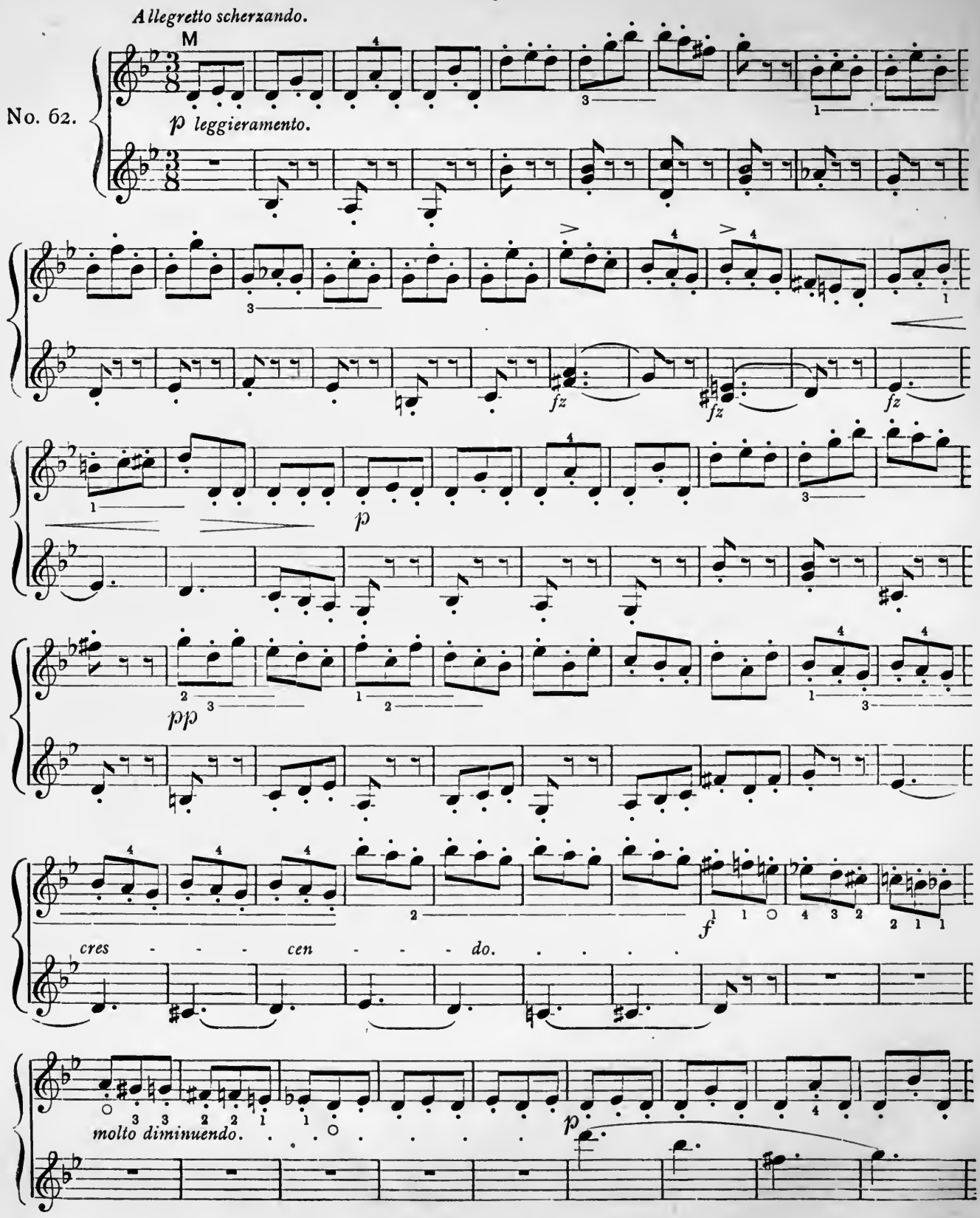
When several down-bows occur in succession, the bow must be moved upwards during the rests, to be in its position again for the next note.

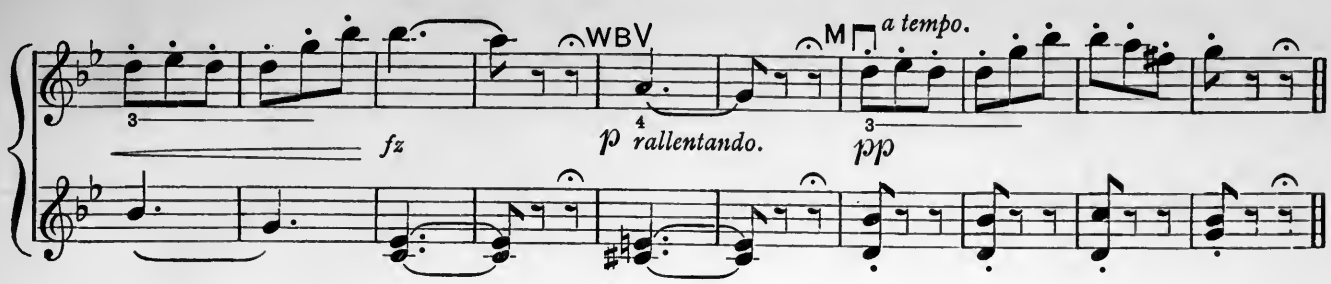
No. 61.





The bars marked 1ma *volta* (1st time) are only played once, being replaced by those marked 2da *volta* (2nd time) when the section is repeated.

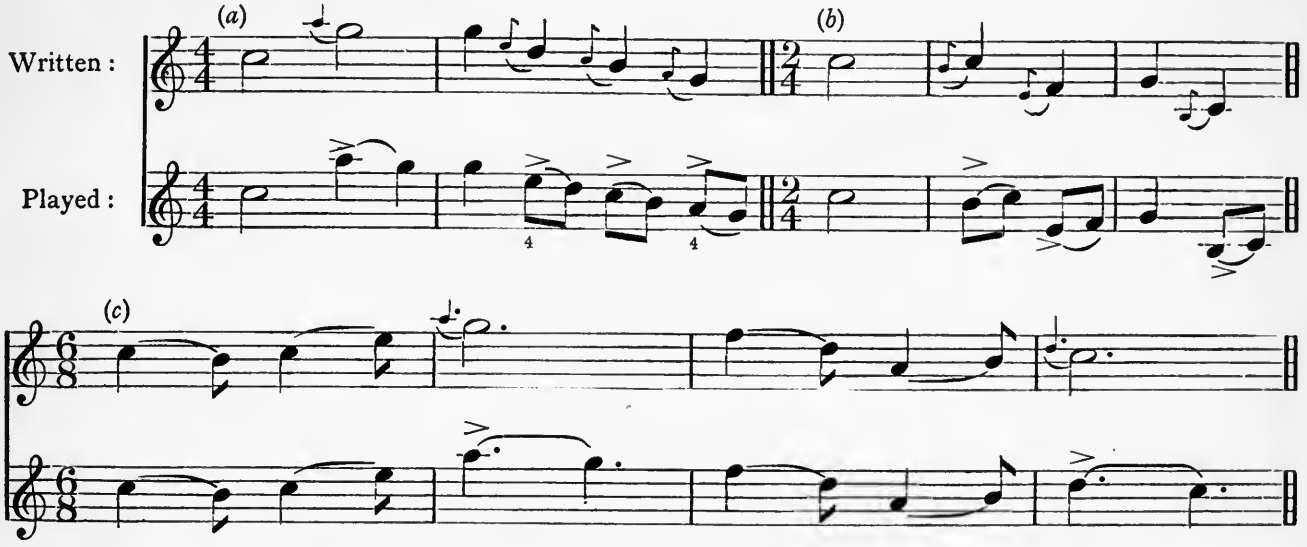

Allegretto scherzando.
M
No. 62.
p leggieramento.
fz
fz
fz
p
pp
cres - - - cen - - - do.
f
molto diminuendo.
p



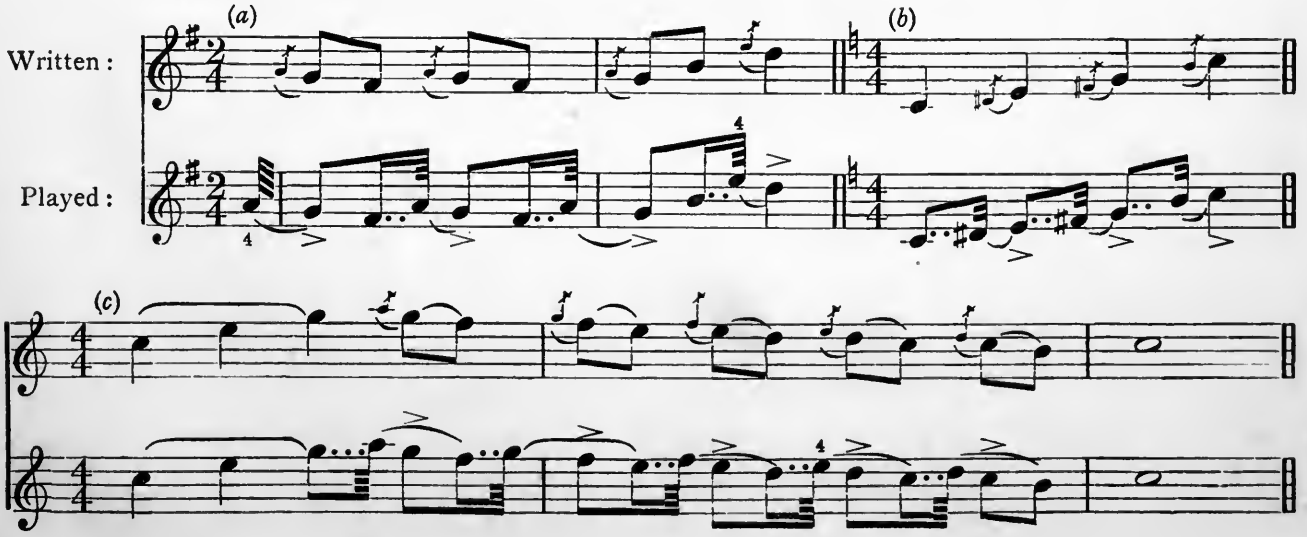
XXVI.—THE APPOGGIATURA OR GRACE-NOTE, AND THE TURN.

The Appoggiatura is a small note placed before its principal. If written 𝅗𝅥 or ♩ it is long, and takes up half the time-value of the note it precedes and also takes the accent. If crossed by a line 𝆕 it is very short, and the accent falls on the principal note.

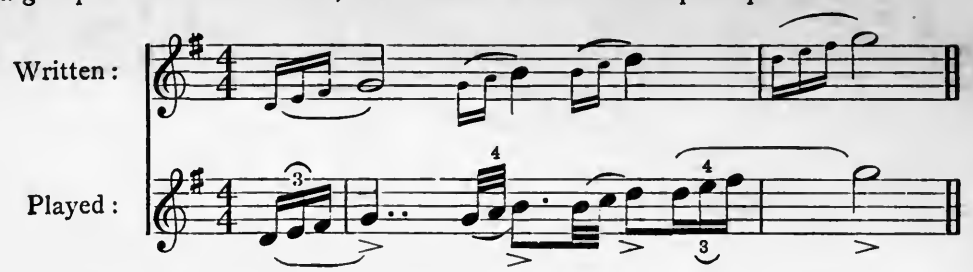
LONG APPOGGIATURA :—



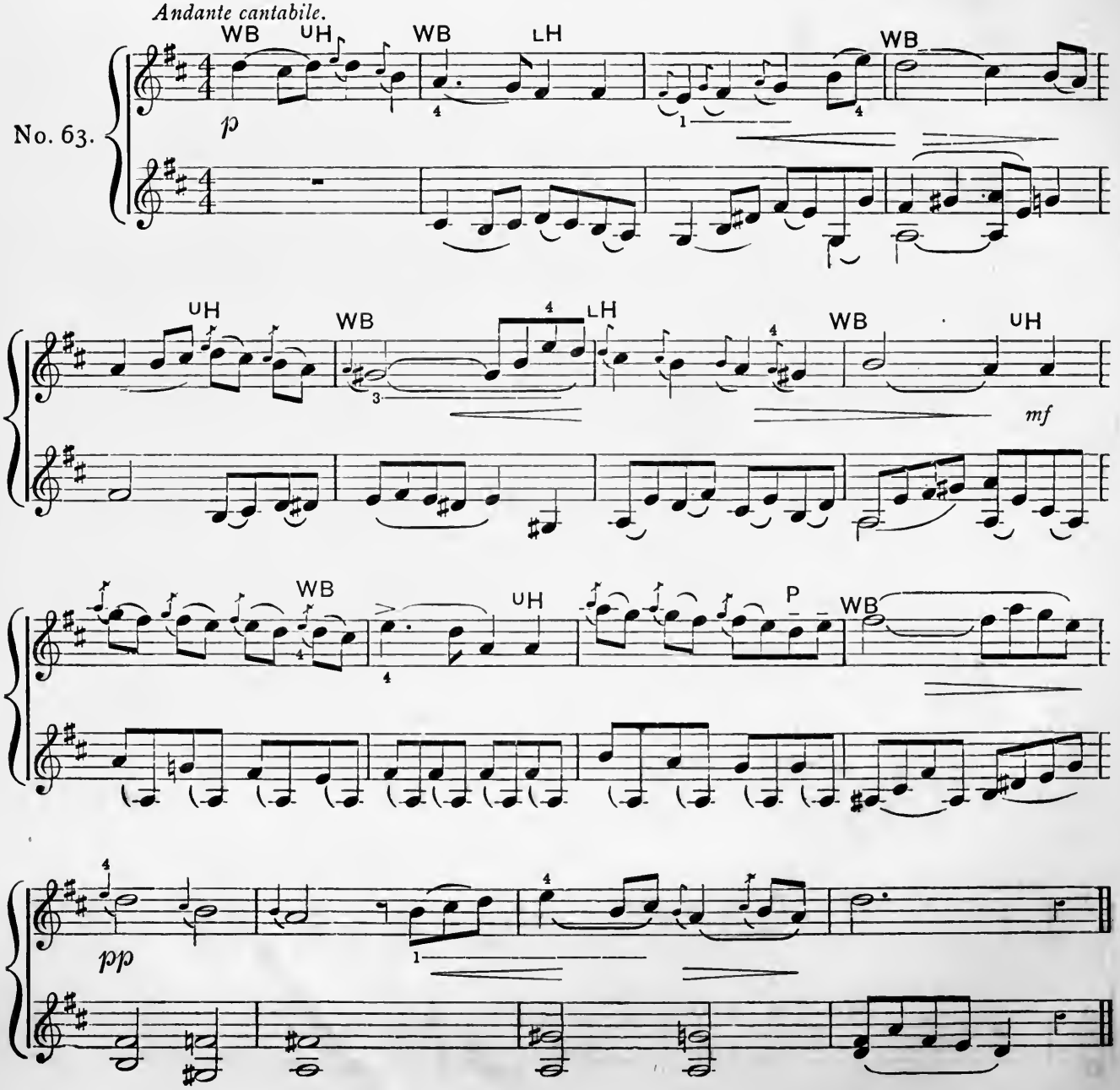
SHORT APPOGGIATURA :—



If a group of small notes occur, the accent also falls on the principal note.

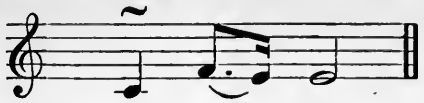


No. 63.

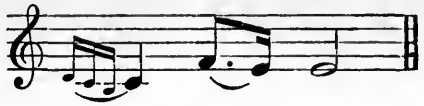


The Turn is an ornament consisting of a group of notes, formed by taking the adjoining notes above and below the principal note, according to its position in the diatonic scale. It is indicated by the sign ~ and is used in different ways.

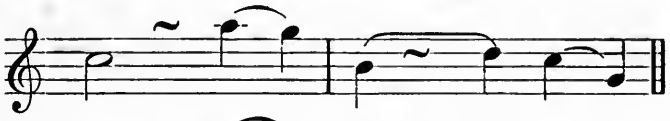
If placed above the note



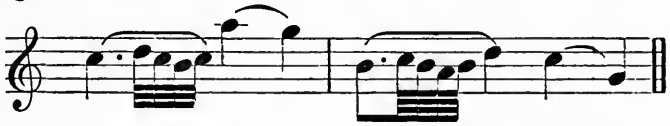
It is played :



If between two notes

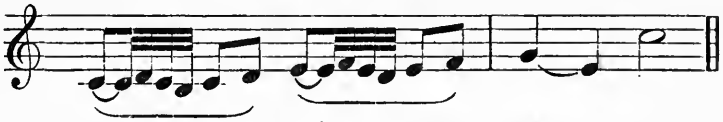


It is played :



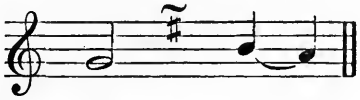
If after a dotted note

It is played :



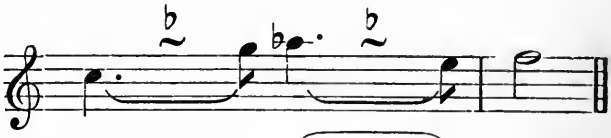
If it is desired to sharpen or flatten either of the two unwritten notes of the turn, a ♯ or ♭ is placed above or below the ~.

♯ below :

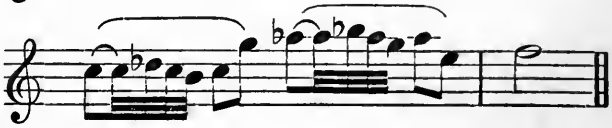


Played :

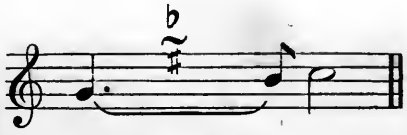
♭ above :



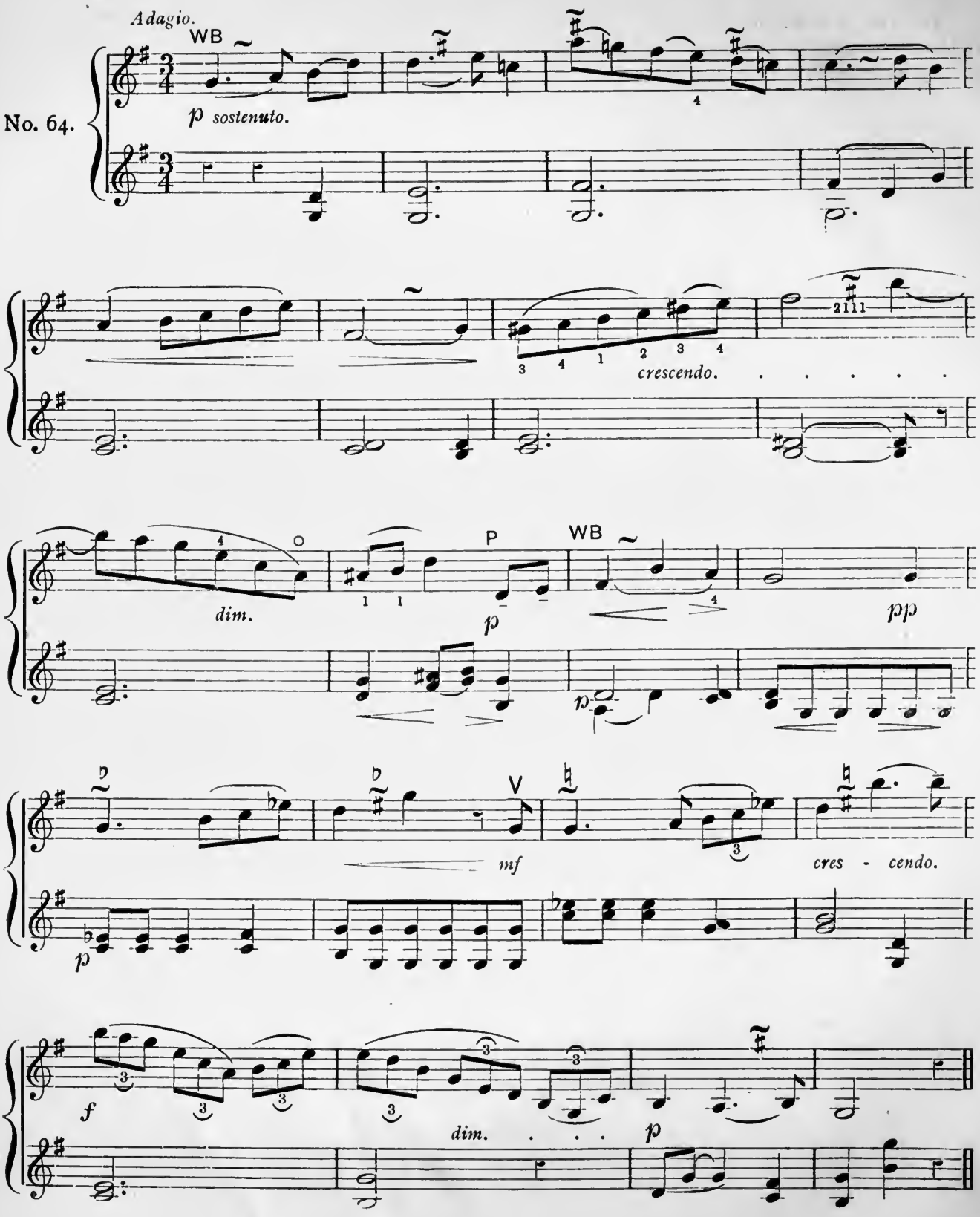
Played :



♭ above and ♯ below :



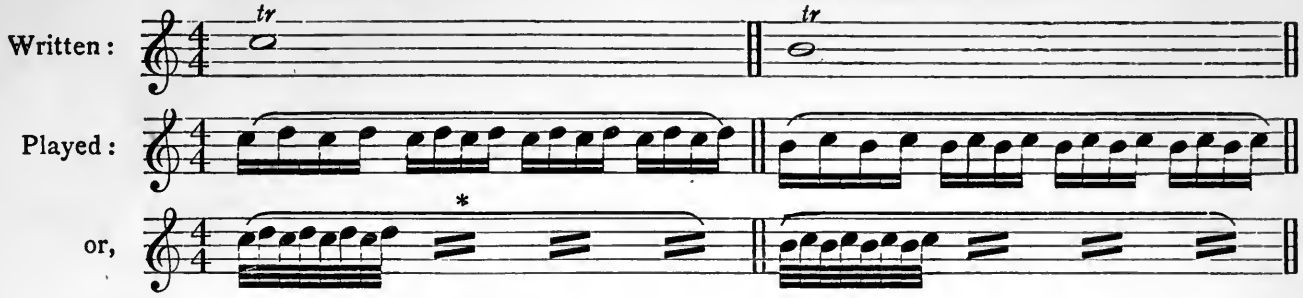
Played :


Adagio.
WB
No. 64.
p sostenuto.
crescendo.
dim.
P
WB
pp
mf
V
cres - cendo.
f
dim.
p

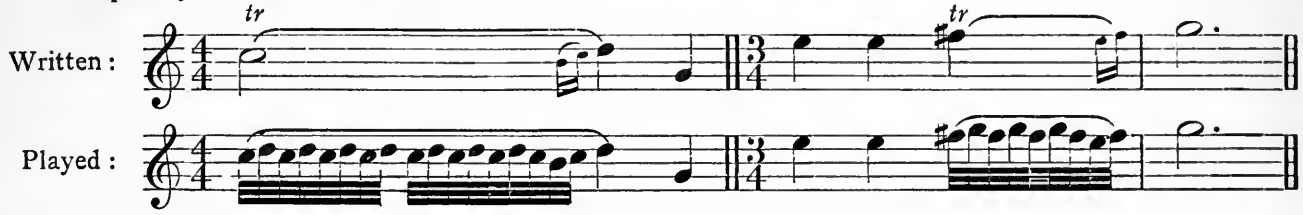
XXVII.—THE SHAKE AND THE MORDENT.

The Shake is an ornament produced by the rapid and regular alternations of two notes, either a tone, or a semitone apart, and is indicated by the letters *tr* (a contraction of the Italian *trillo*) above the chief note, the alternate note being the one above it.

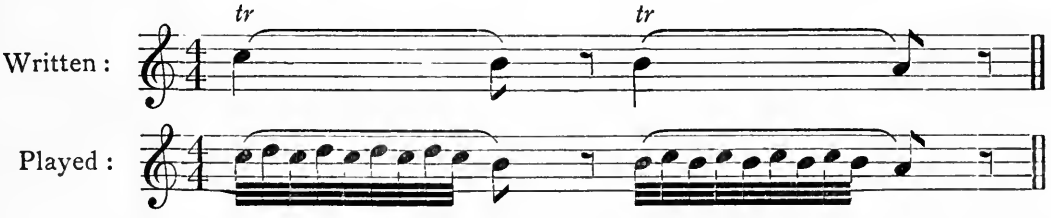
SHAKE A TONE APART :— SHAKE A SEMITONE APART :—



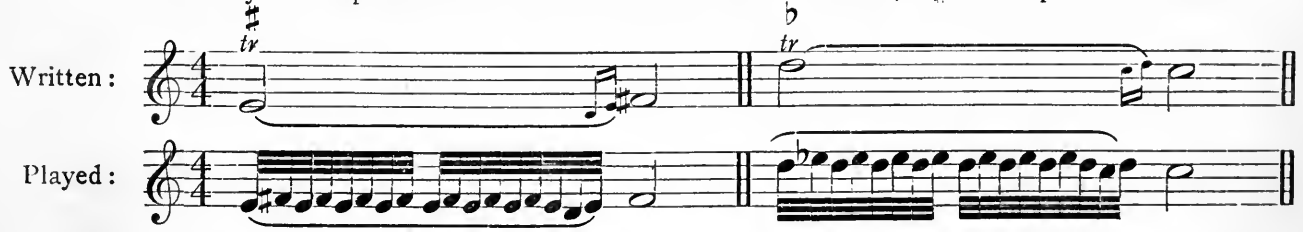
Frequently the shake ends with a turn :—



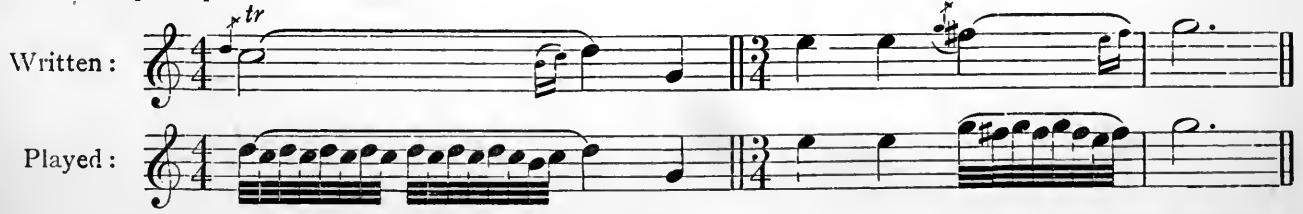
Without a turn :—



If it is necessary to sharpen or flatten the alternate notes of the shake, a ♯ or ♭ is placed above the *tr*.

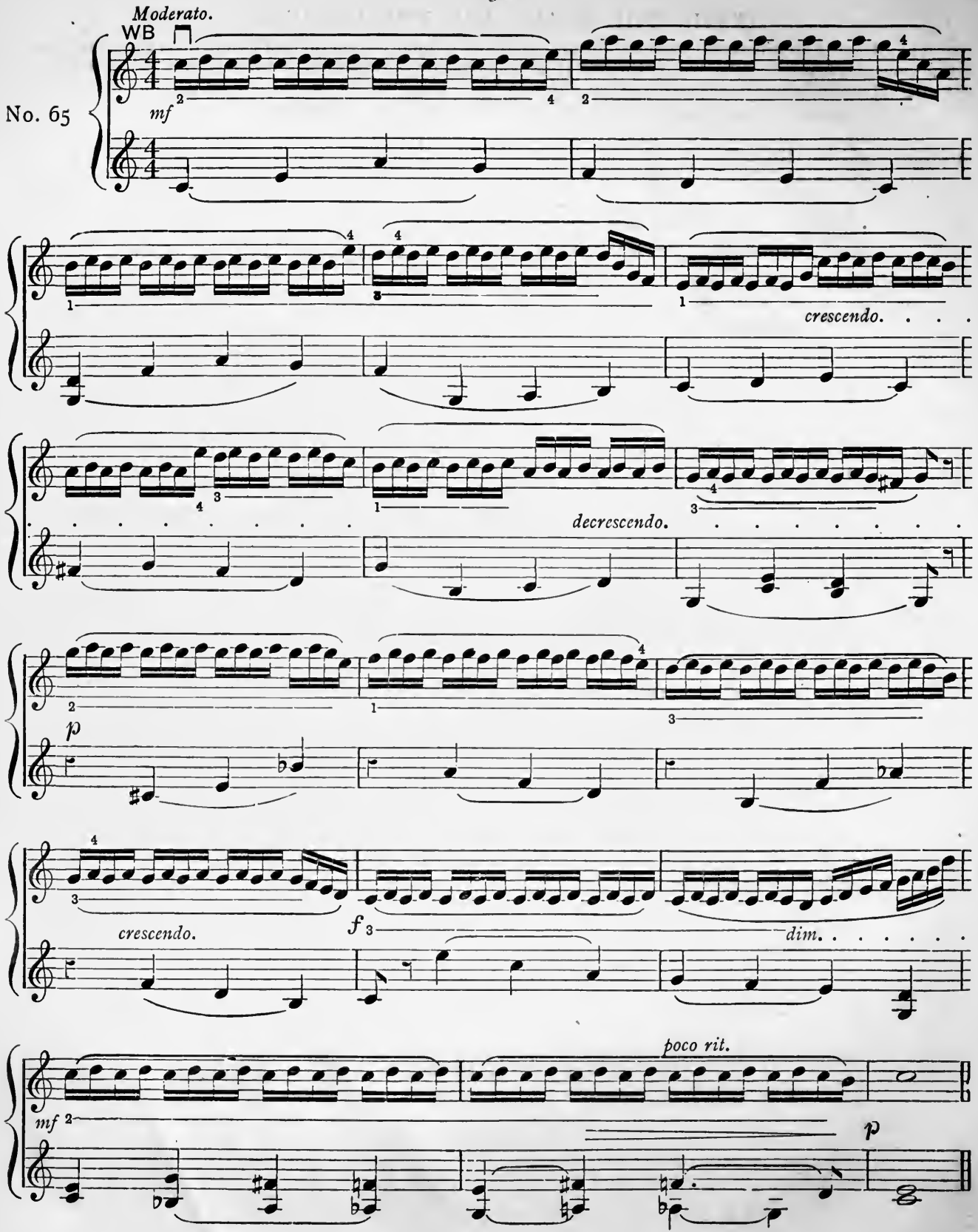


If it is intended that the shake should begin with the alternate note a short appoggiatura is placed before the principal note.



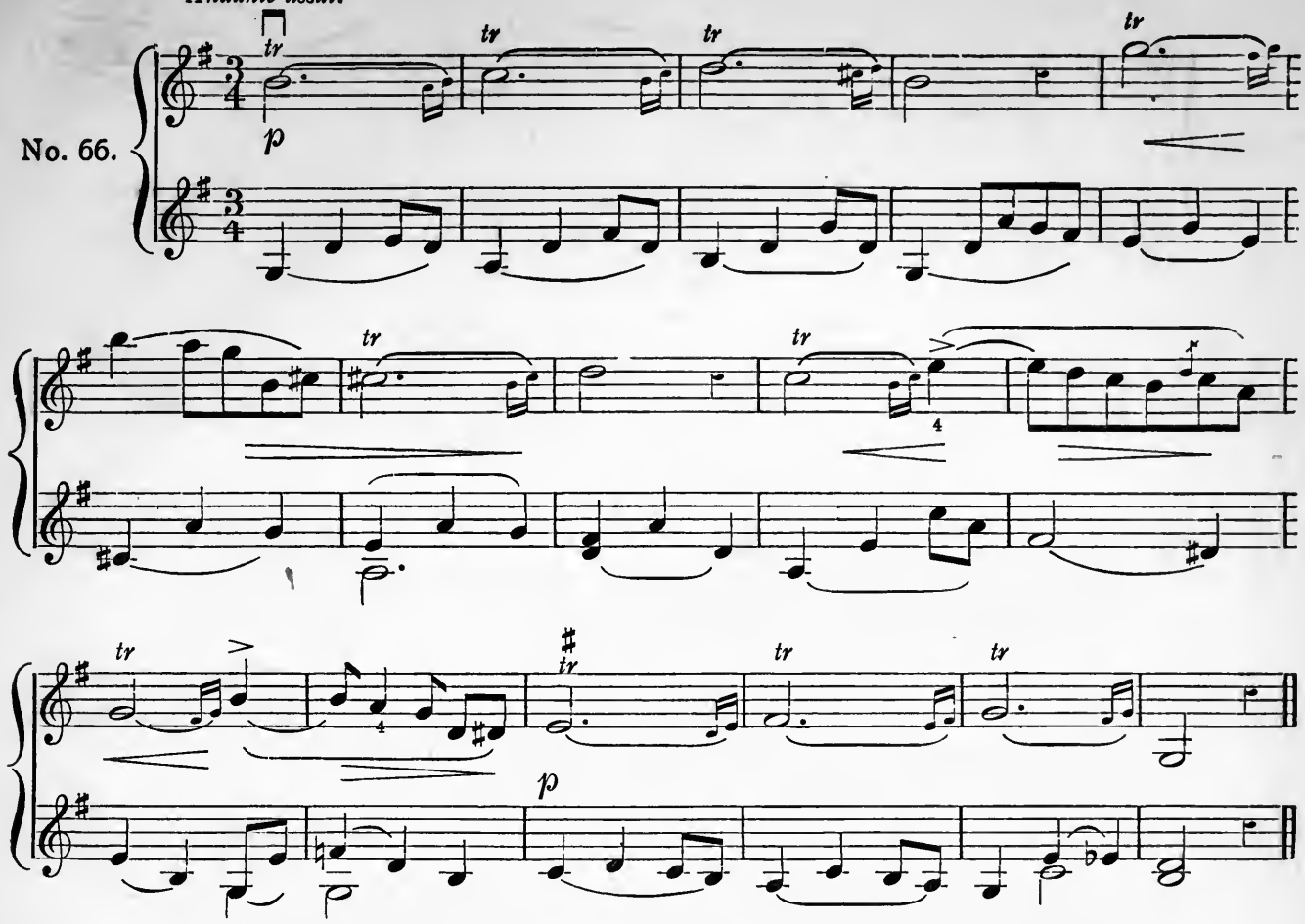
A perfect shake can only be acquired by practising very slowly. The finger must be placed firmly on the principal note, and the next finger should be lifted high and strike the string again with great force and elasticity, being again raised immediately afterwards. The difference between a shake with a tone, or with a semitone must also be carefully observed.

* 𝄶 is a sign used when the same group of notes has to be repeated.

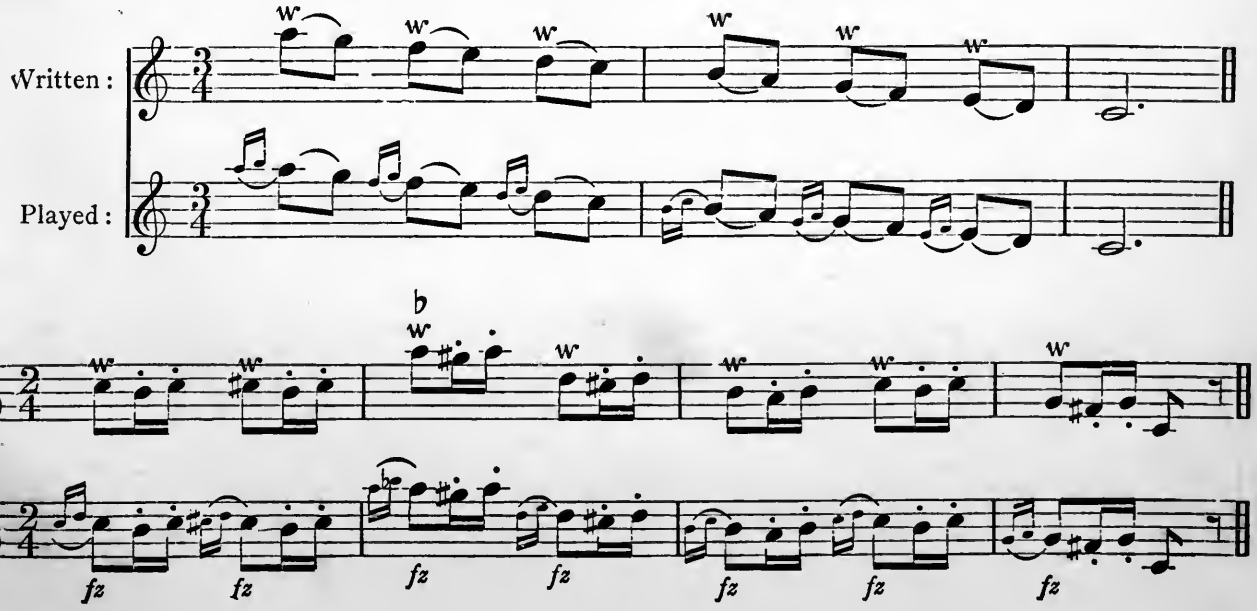

Moderato.
WB
No. 65
mf
crescendo.
decrescendo.
p
crescendo.
f
dim.
poco rit.
mf
p

No. 66.

Andante assai.

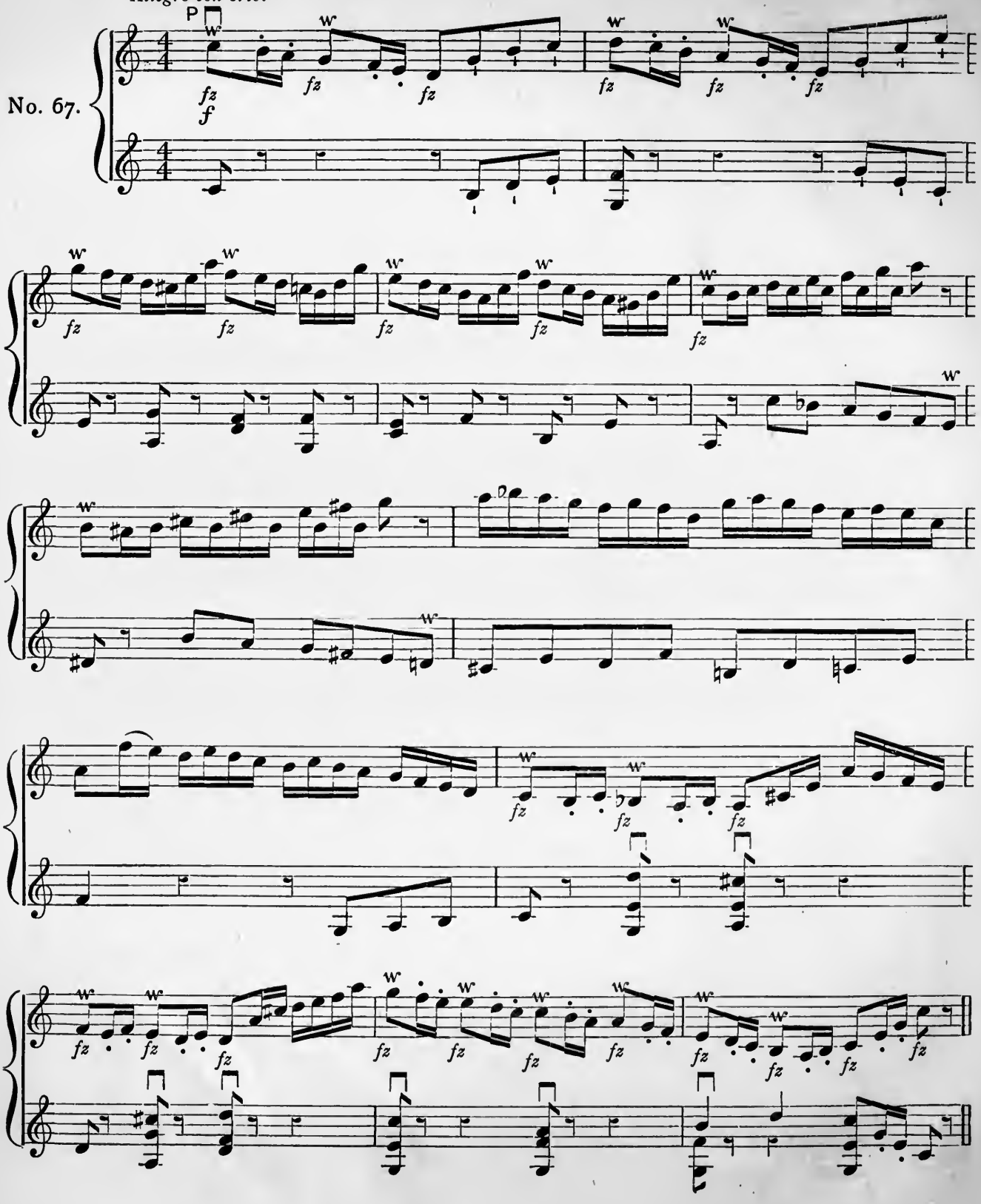


The Mordent is a short shake consisting of two notes, and is indicated by the sign w.



Allegro con brio.

No. 67.

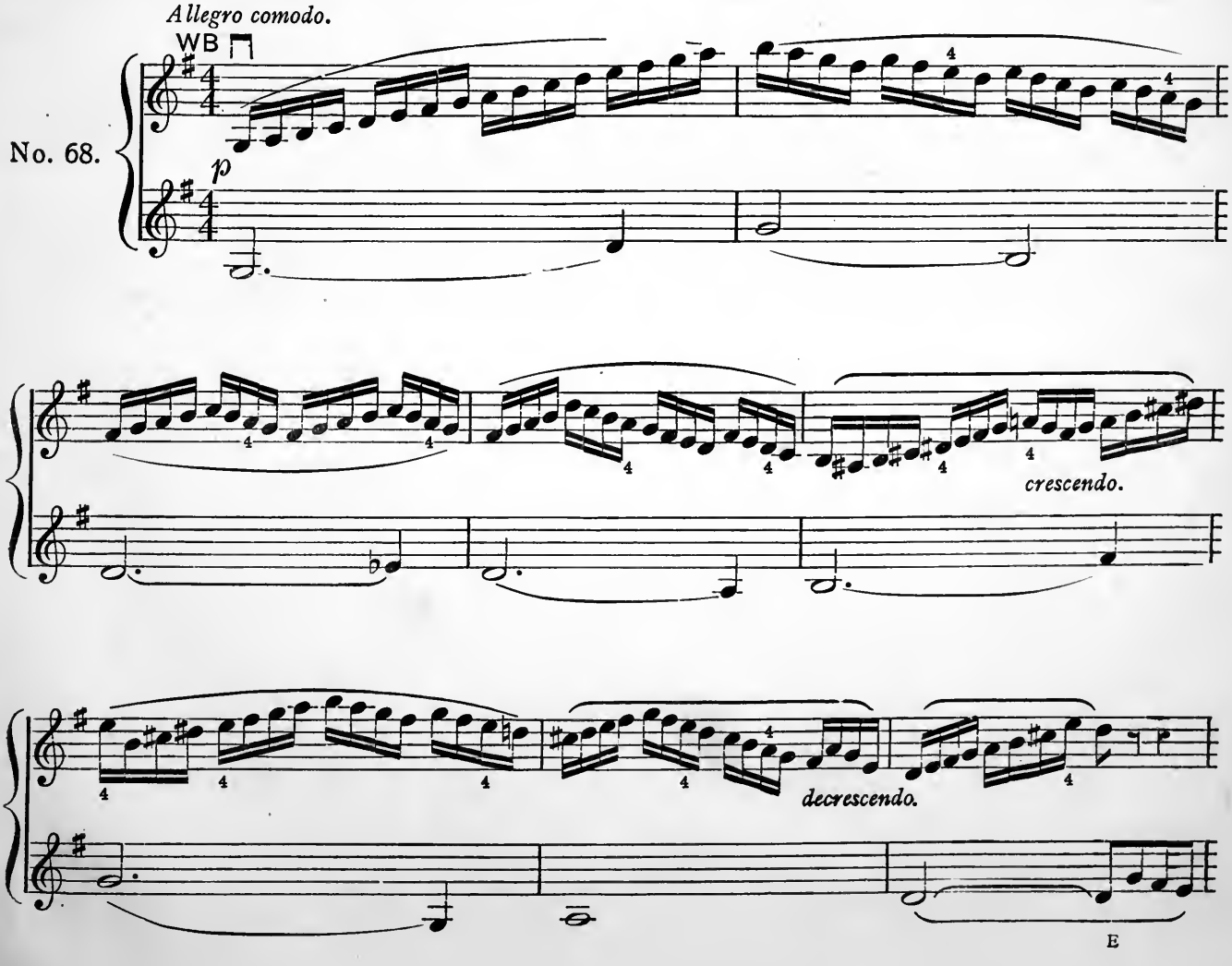


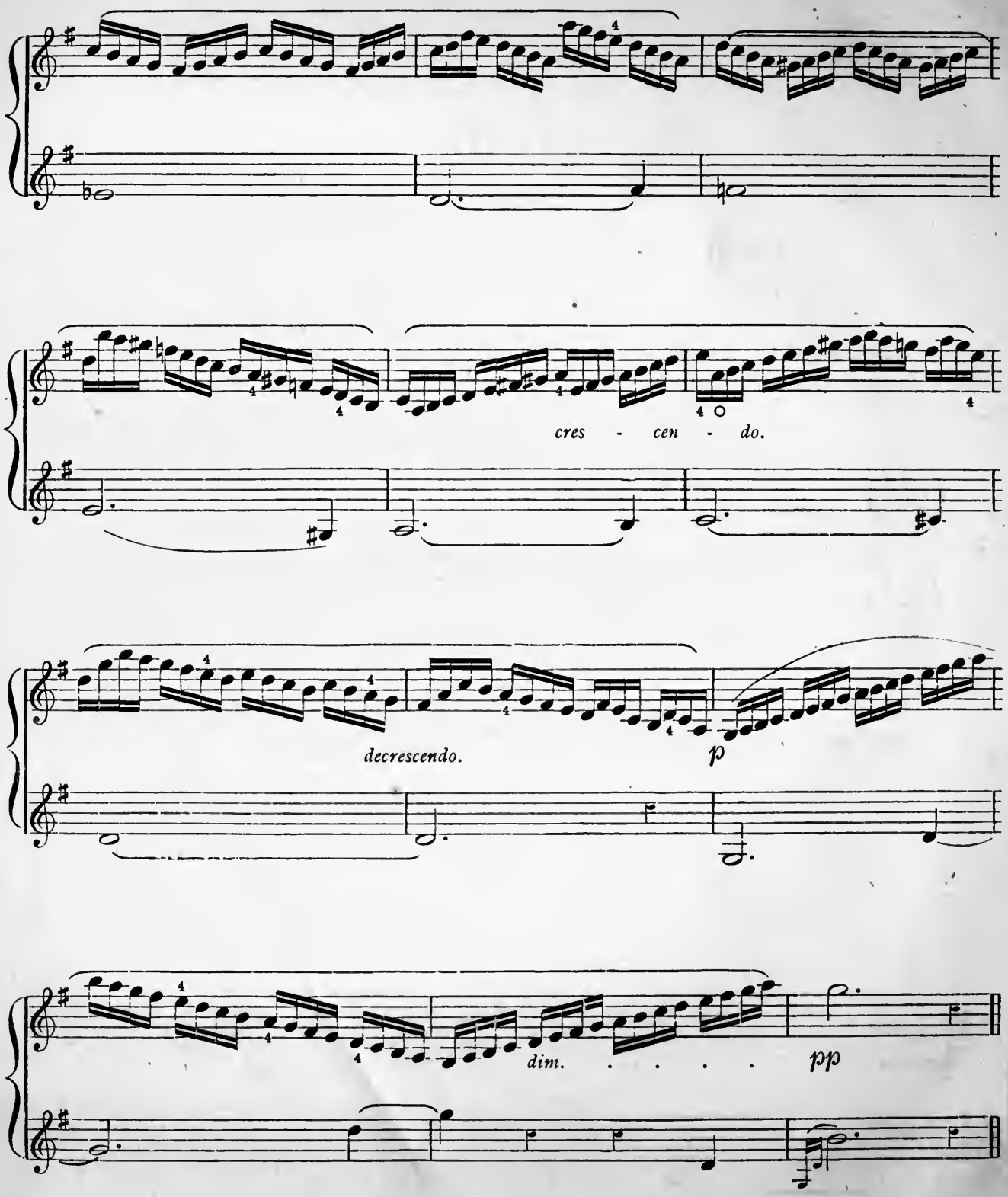
PART III.

XXVIII.—DIFFERENT WAYS OF BOWING.

THE LEGATO.

Legato (bound together, connected). The bow must pass evenly and smoothly from one string to another with a free action of the wrist only, and the notes should be played equally in time, without being hurried.

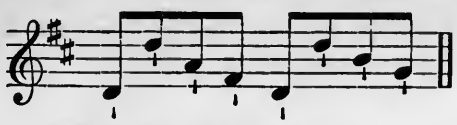



cres - cen - do.
decrescendo.
p
dim. . . . . .
pp

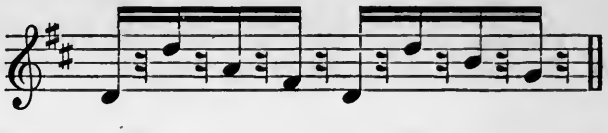
XXIX.—THE MARTELÉ (HAMMERED).

This bowing consists of sharp decided strokes with the upper part of the bow, and after every note the bow must rest for an instant on the string.

Written :

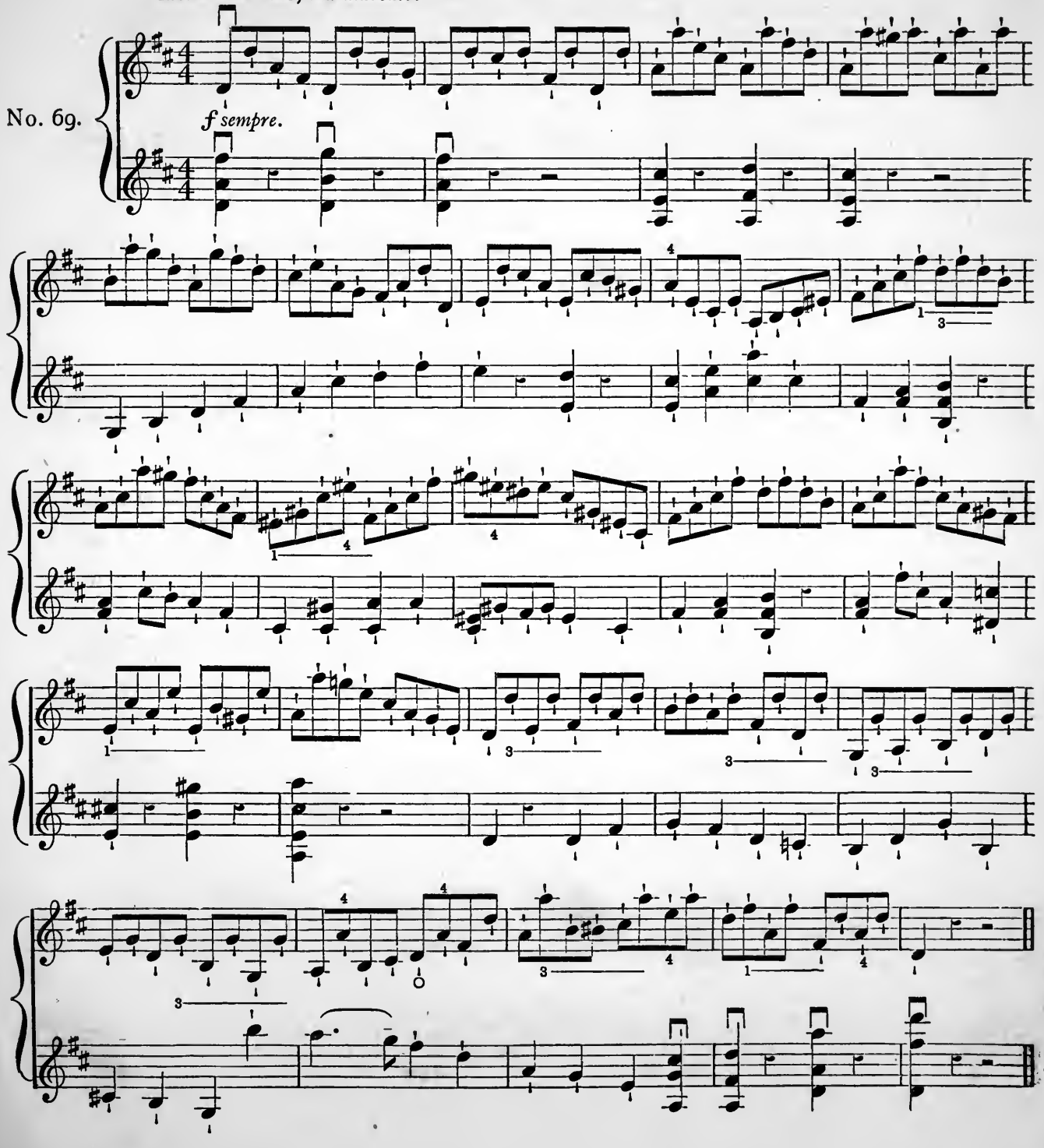


Played :



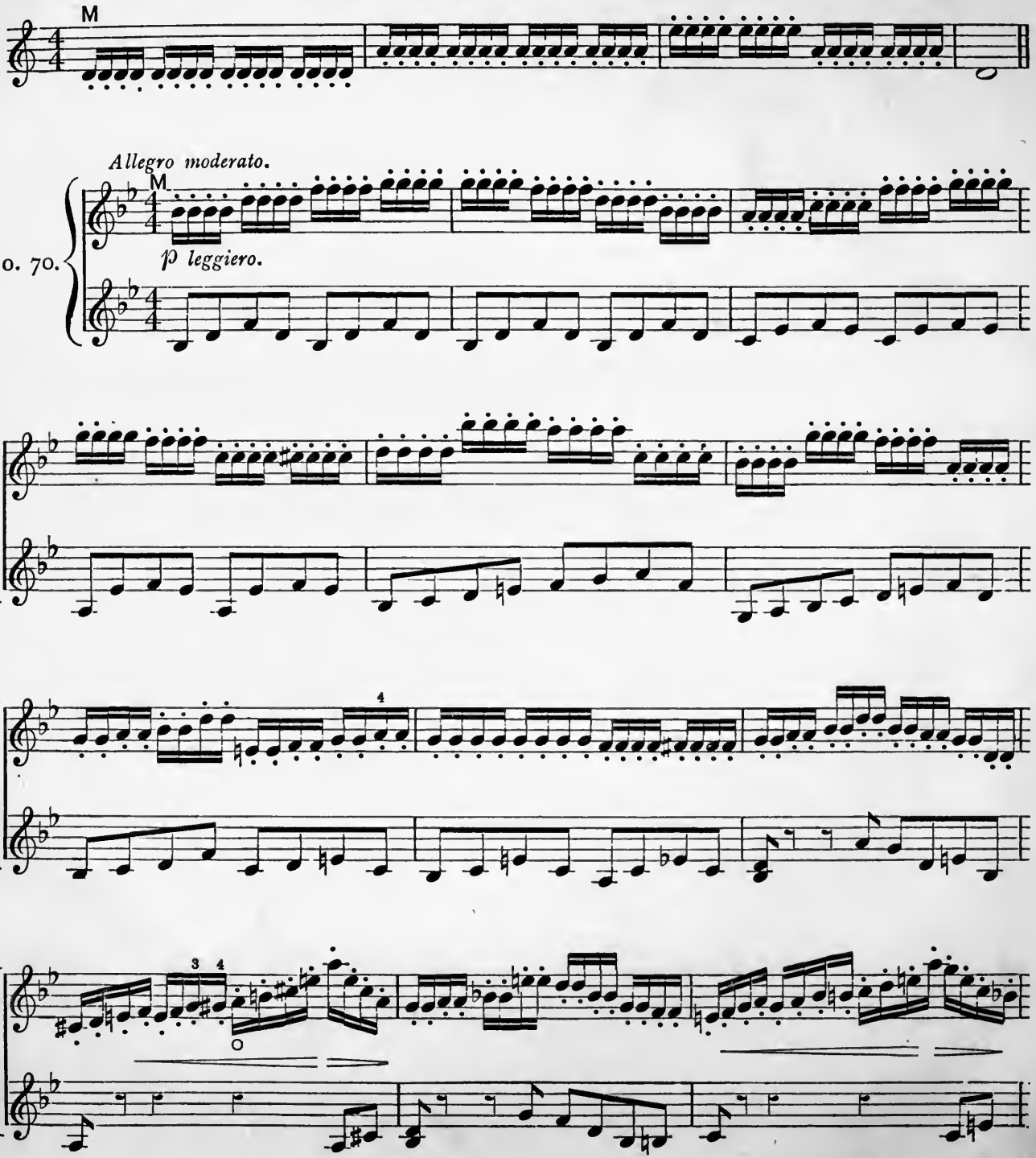
Molto moderato, ma marcato.

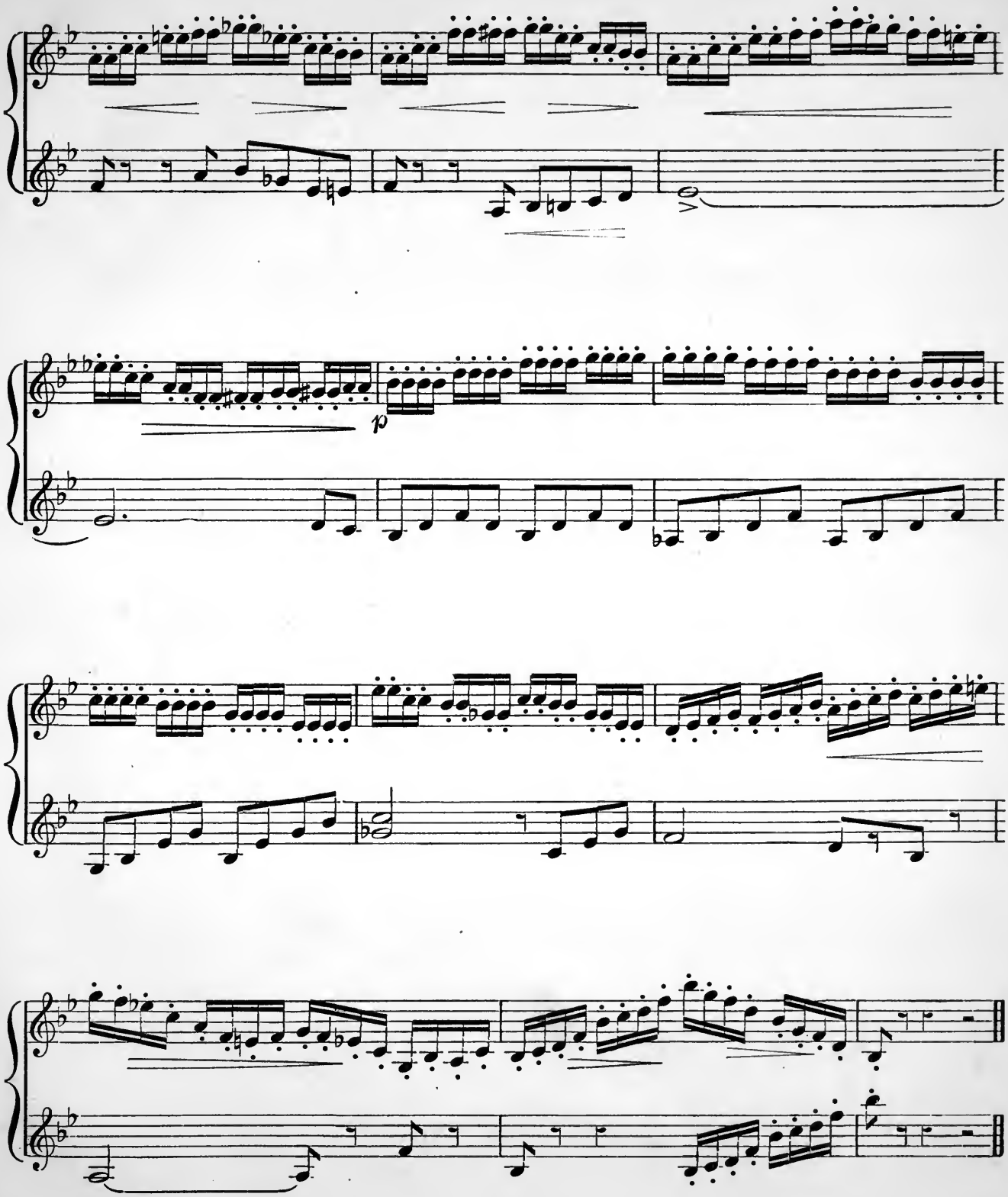
No. 69.



XXX.—THE SAUTILLÉ (Springing Bow).

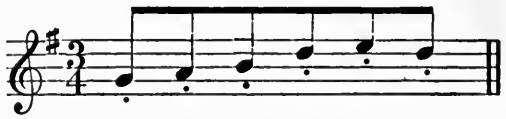
Use the middle of the bow, keeping the wrist as loose as possible, and let the stick vibrate strongly. The bow must not leave the string altogether. This bowing should be practised first on the open strings only.



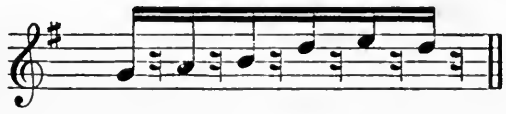

p

The following Exercise gives an example of the "Springing Bow" (*Sautillé modéré*), as used for more moderate or slower movements. In this case the bow leaves the string for an instant after every note, and is held more firmly with the fingers. The middle of the bow is mostly used.

Written :

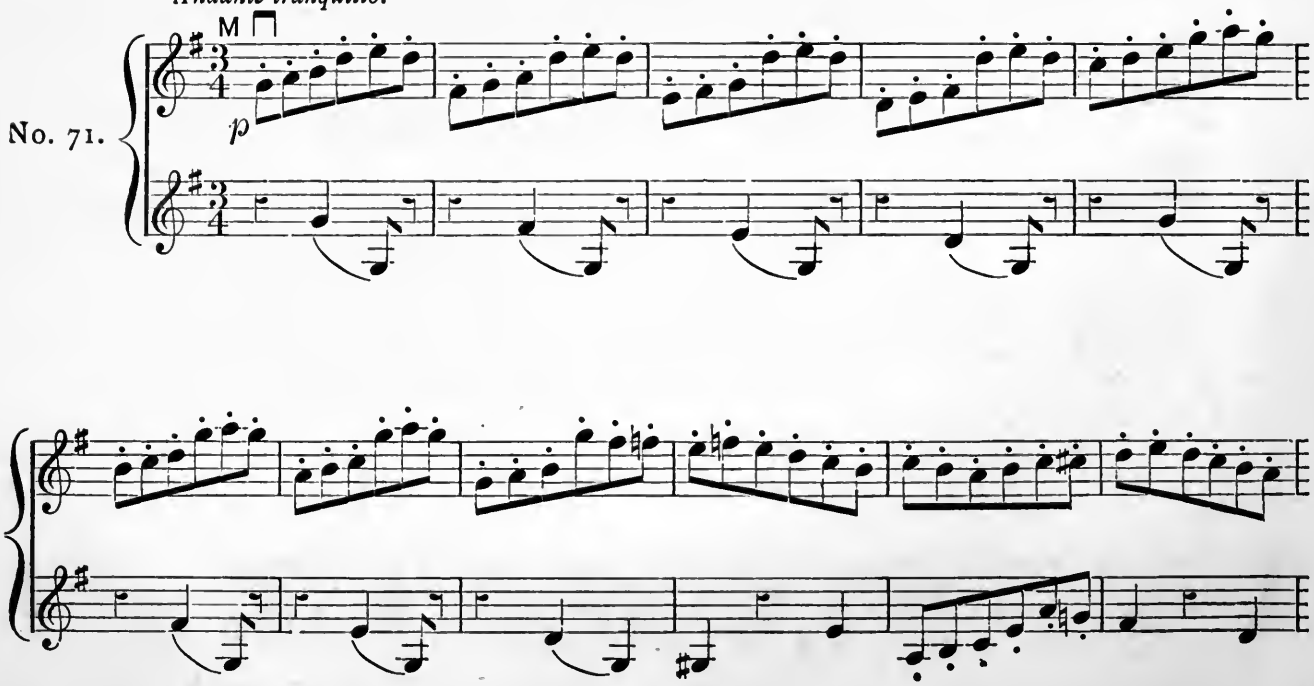


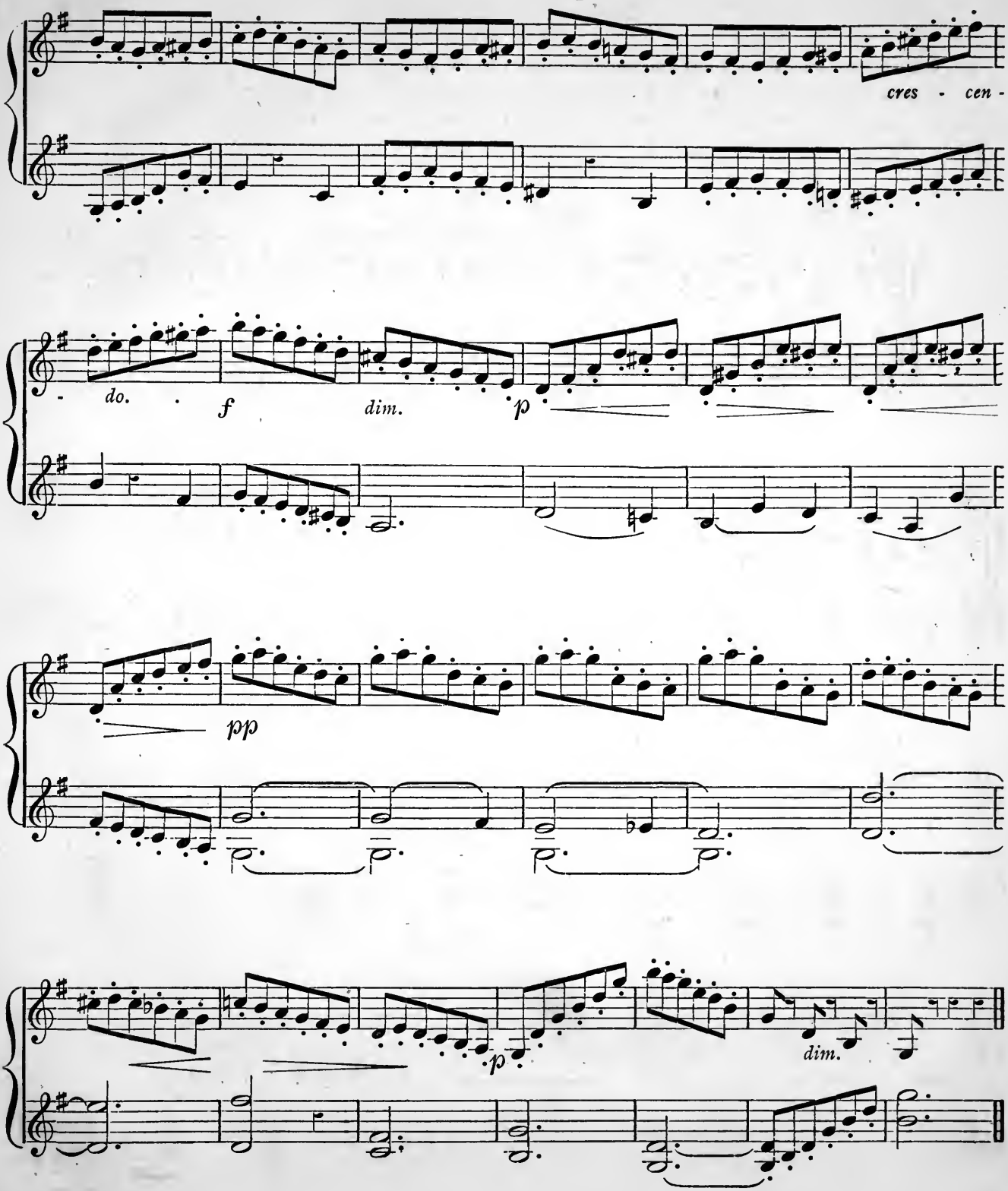
Played :



Andante tranquillo.

No. 71.

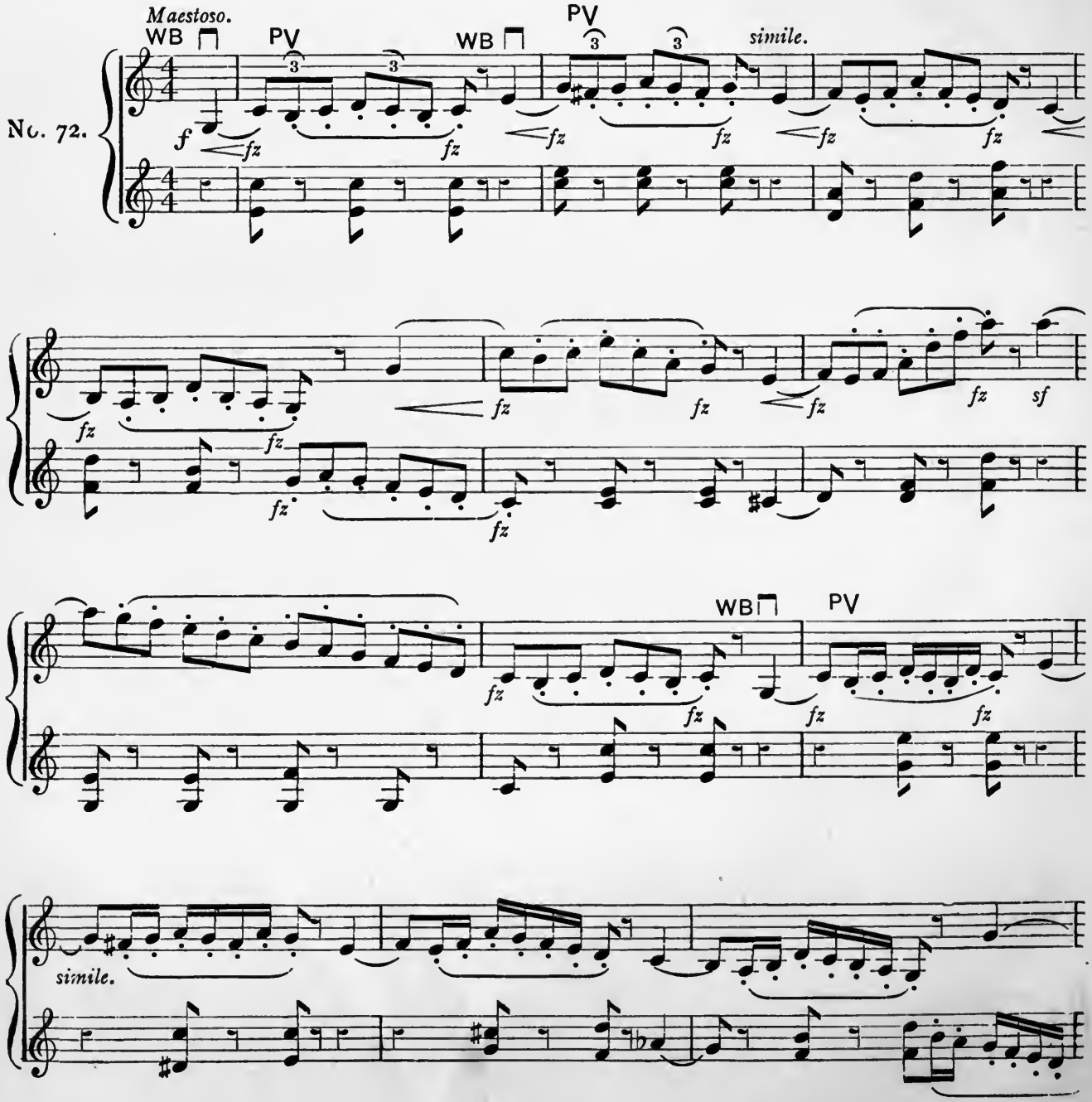


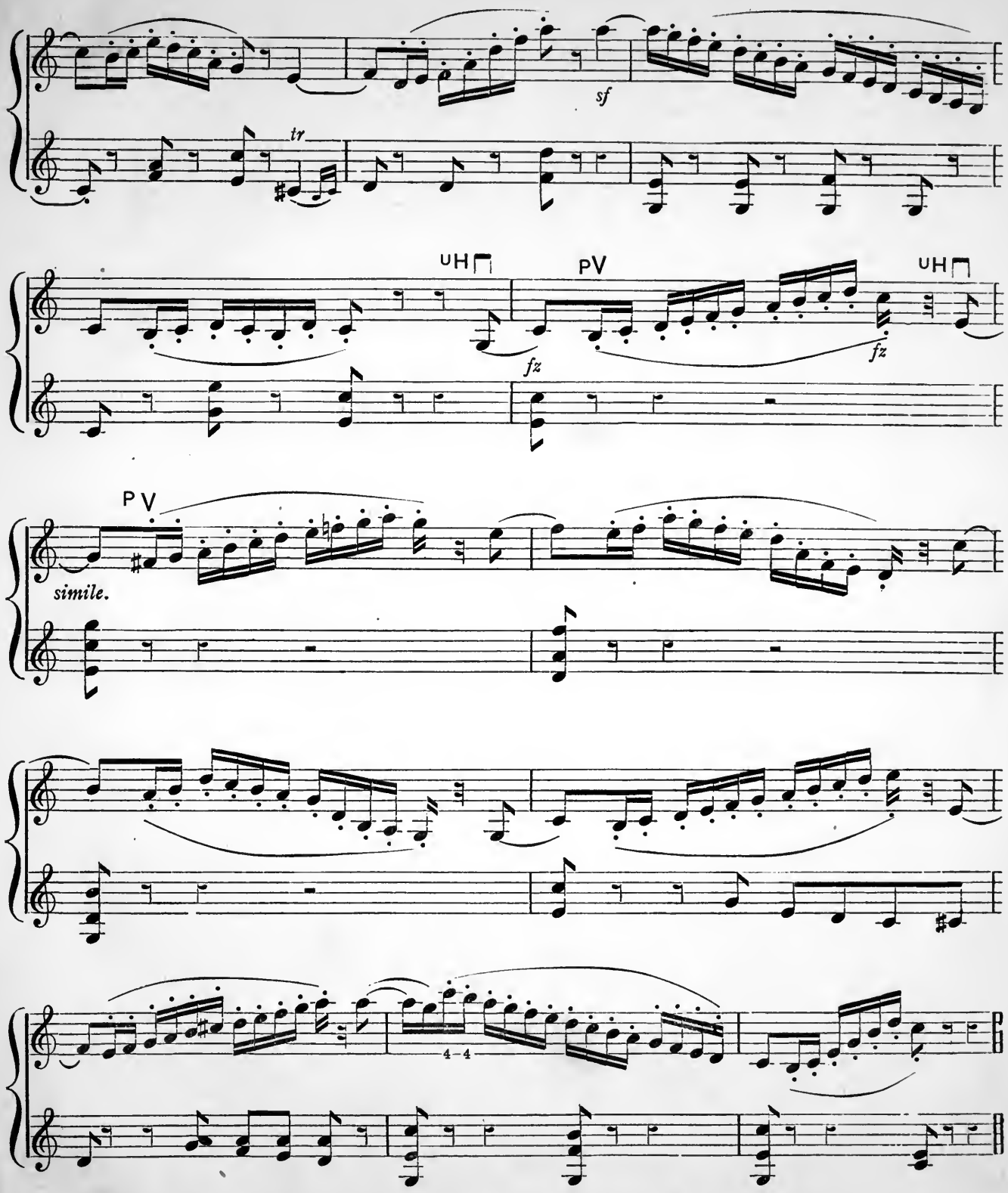

cres - cen -
do.
f
dim.
p
pp
p
dim.

XXXI.—THE STACCATO.

The *Staccato* consists of short and detached notes in one bow.

It must be practised slowly, with a loose wrist and steady arm. It is generally played with the up-bow near the point, but can also be performed with the down-bow near the nut, which is, however, the most difficult way. In the latter case the hair may be turned away from the player.

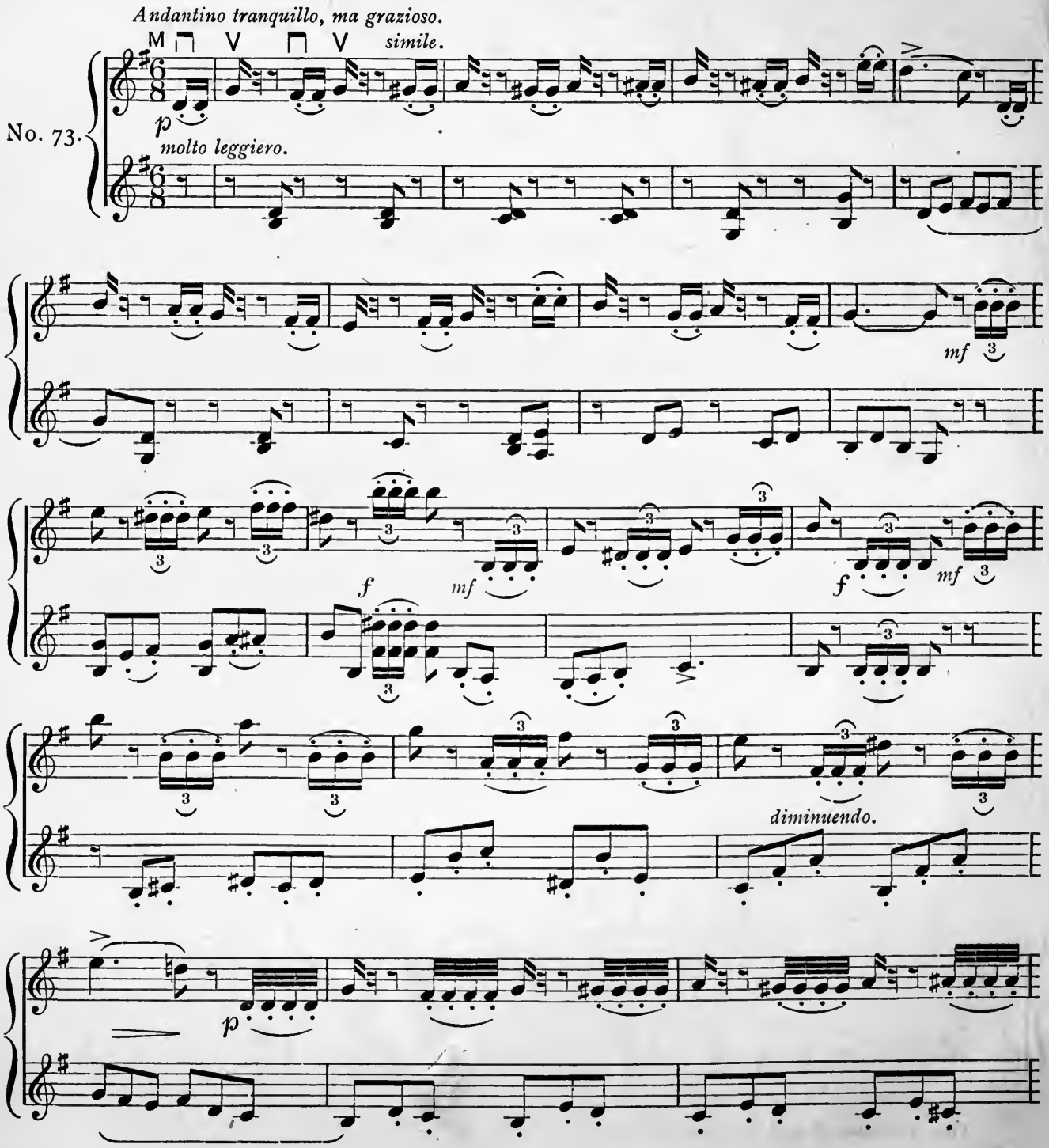


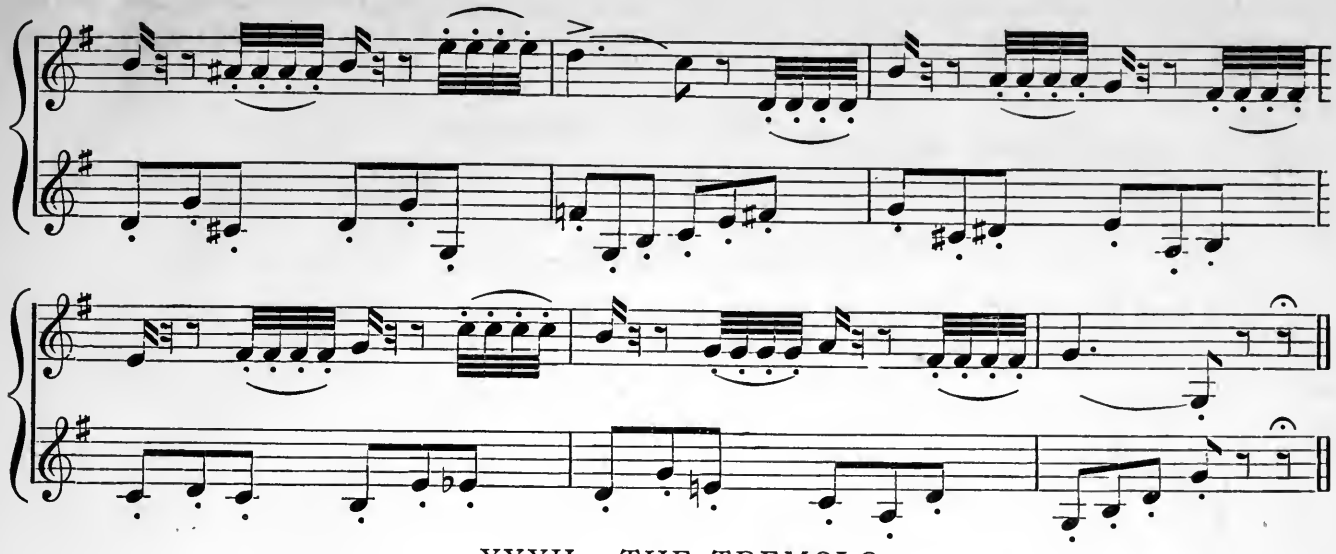


This Exercise should be repeated, and the staccato notes played with the down-bow.

In the following Exercise the *elastic or springing staccato* is introduced. The bow should be lifted high from the string during the rests, so that in falling back on the string it rebounds often enough to play several notes in the same bow.

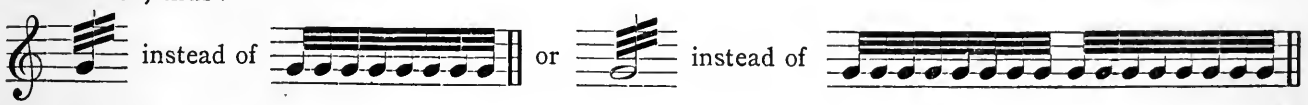
The *springing staccato* should also be practised with the up-bow as well as the down-bow.



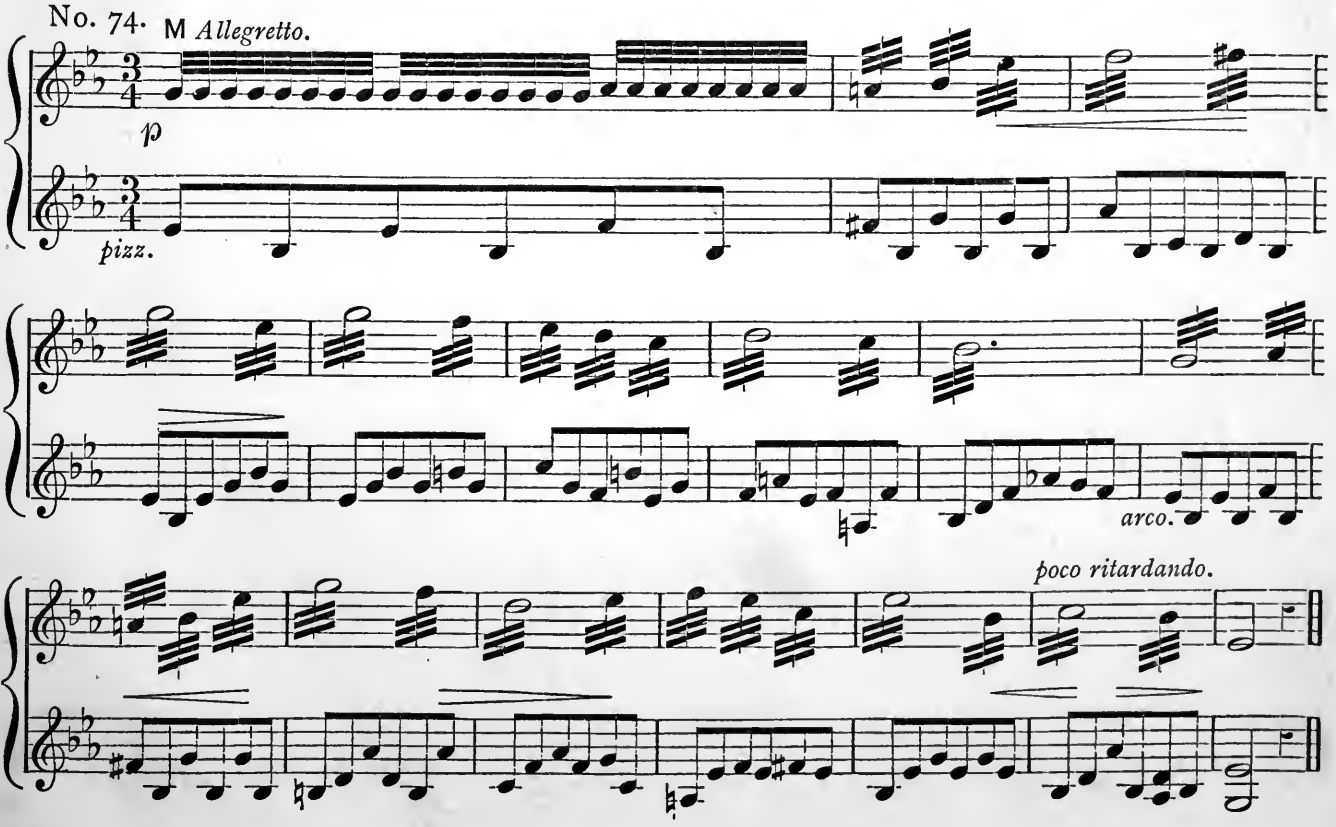


XXXII.—THE TREMOLO.

The *tremolo* is played about the middle of the bow, the notes being repeated with great rapidity, so as to produce a quavering effect. The arm must be steady and the wrist free. In writing it is mostly abbreviated, thus :—



No. 74. M *Allegretto.*



The *tremolo* is also produced by playing two notes with a down-bow and two with an up-bow, and by keeping the bow in a springing condition. The upper half of the bow must be used, and this bowing should be practised on an open string first.

No. 74A.

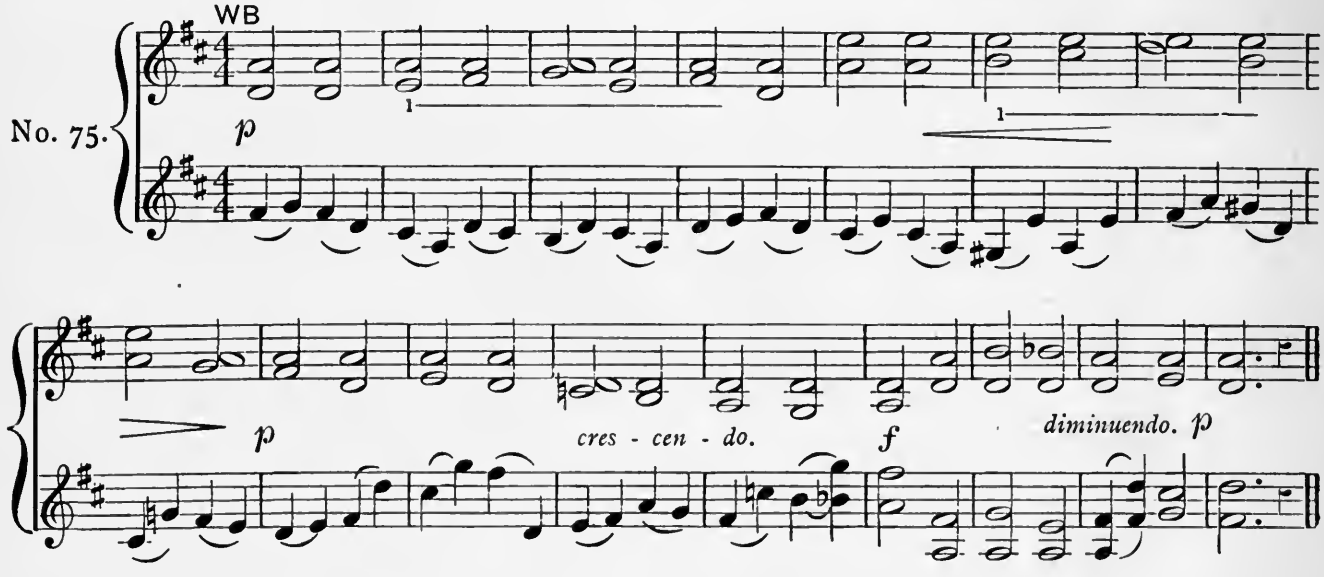
XXXIII.—DOUBLE-STOPS.

The bow must remain with equal pressure on both strings, and the points of the fingers should be carefully placed on the stopped notes, in order to avoid touching the next strings.

DOUBLE-STOPS WITH ONE OPEN STRING AND ONE NOTE STOPPED:—

Andante.

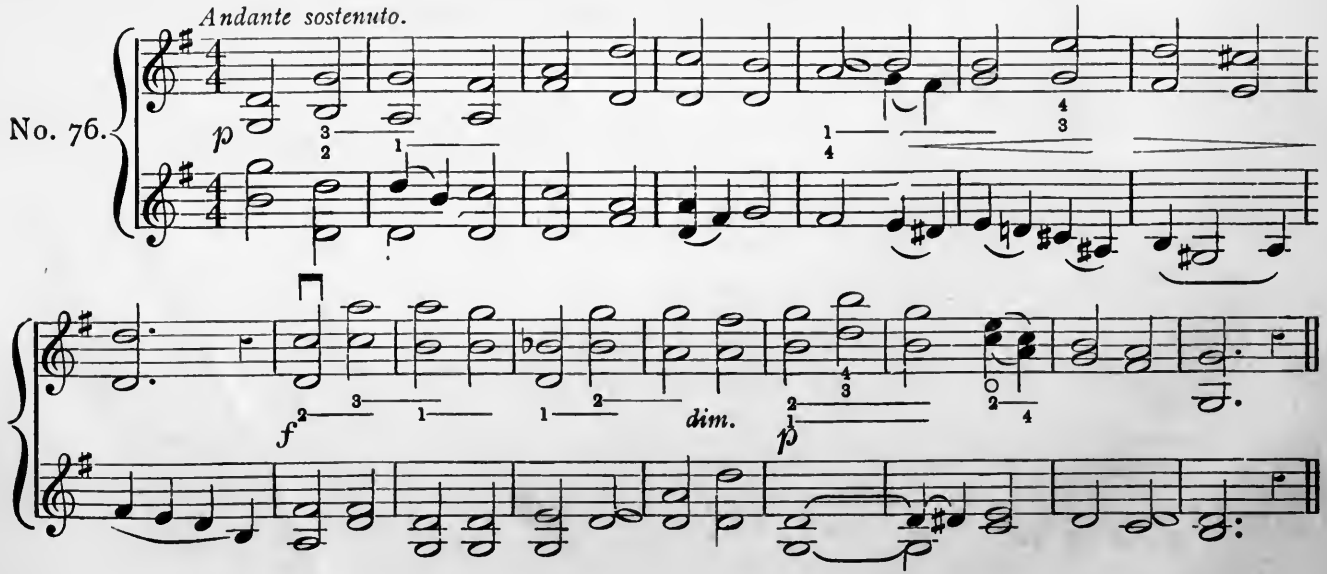
No. 75.



DOUBLE-STOPS WITH TWO NOTES STOPPED:—

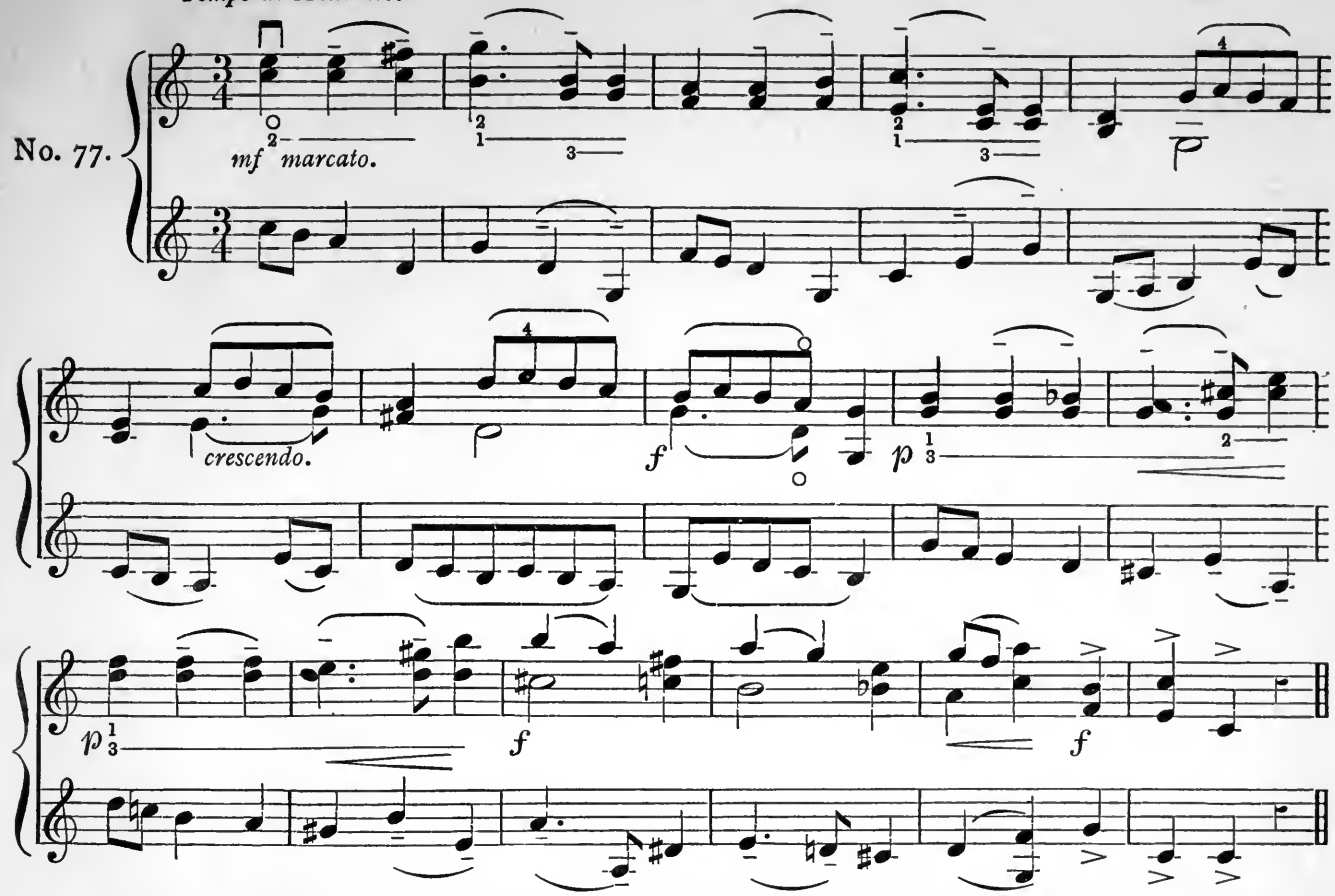
Andante sostenuto.

No. 76.



Tempo di Menuetto.

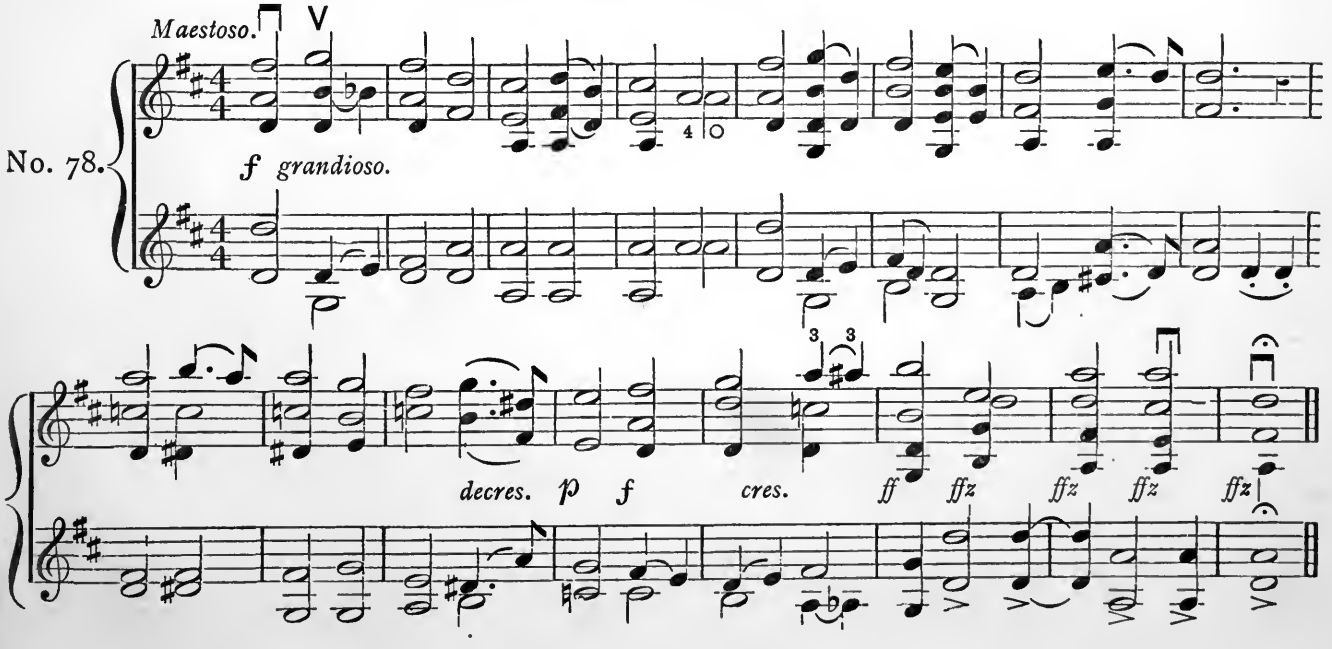
No. 77.



As it is impossible for the bow to remain with equal pressure on more than two strings, it is necessary in chords of three or four notes to sustain only the two highest notes, and play the chord in *arpeggio* style. In the following Exercise the notes are written as played.

Maestoso.

No. 78.



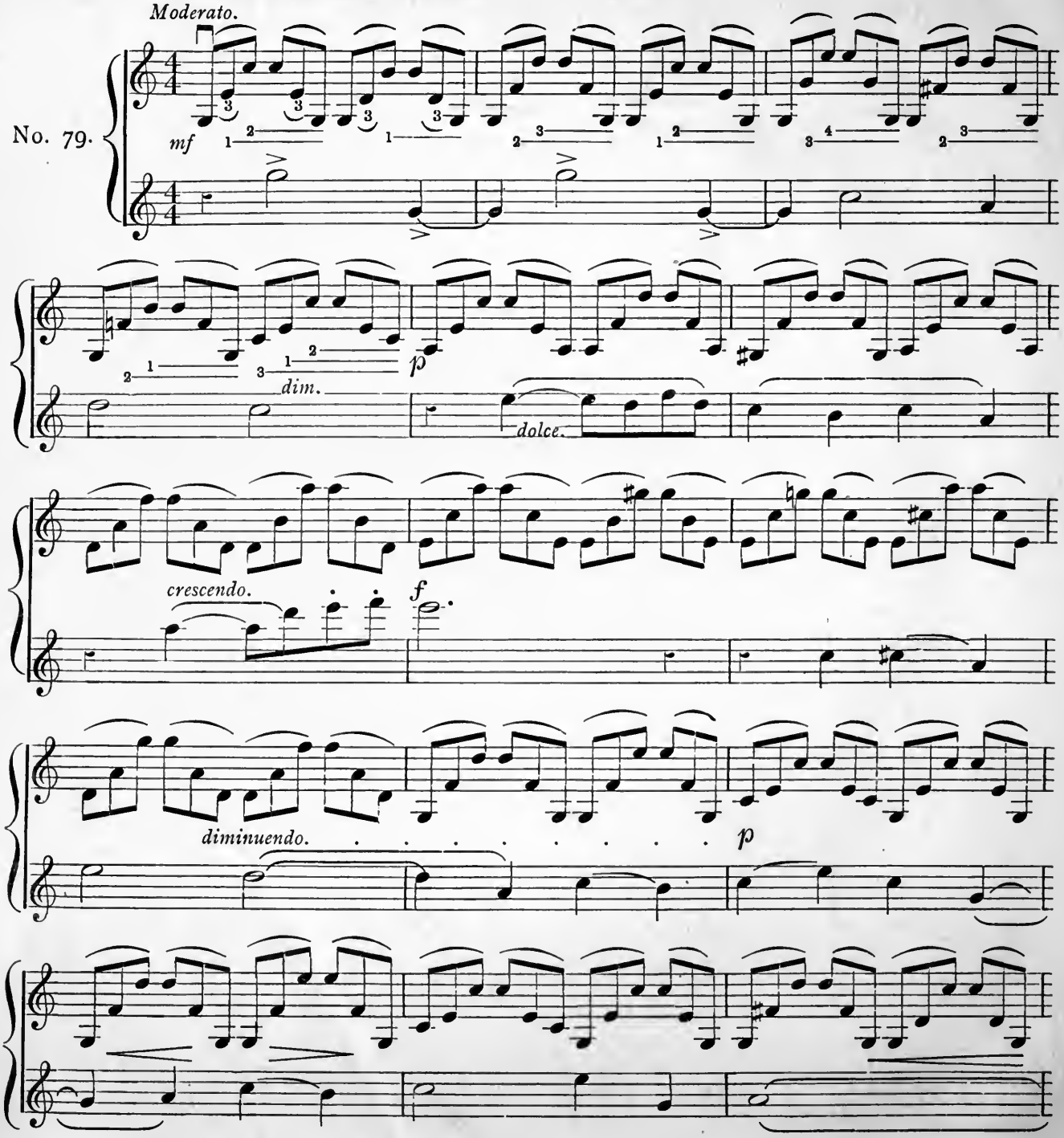
XXXIV.—ARPEGGIO.

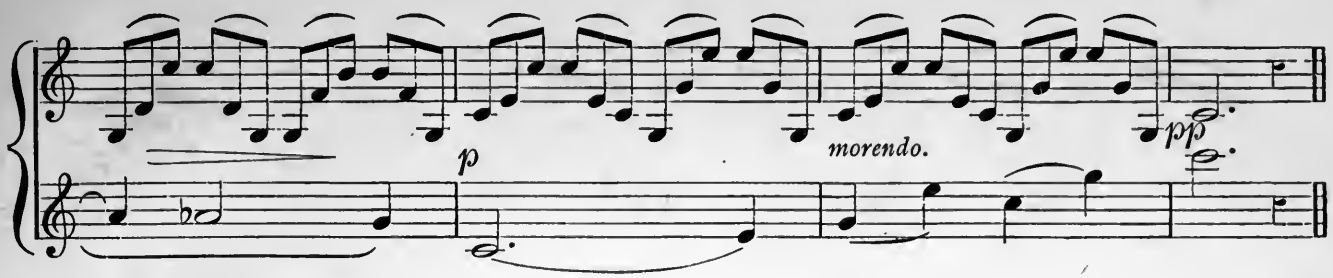
Arpeggio is the term used for taking the notes of a chord in rapid succession as in harp playing. The middle of the bow is generally used, and the stick must be placed in such a position that all the hairs touch the strings. The body should remain perfectly quiet, and the management of the bow must proceed only from the wrist and arm.

ARPEGGIOS OVER THREE STRINGS:—

Moderato.

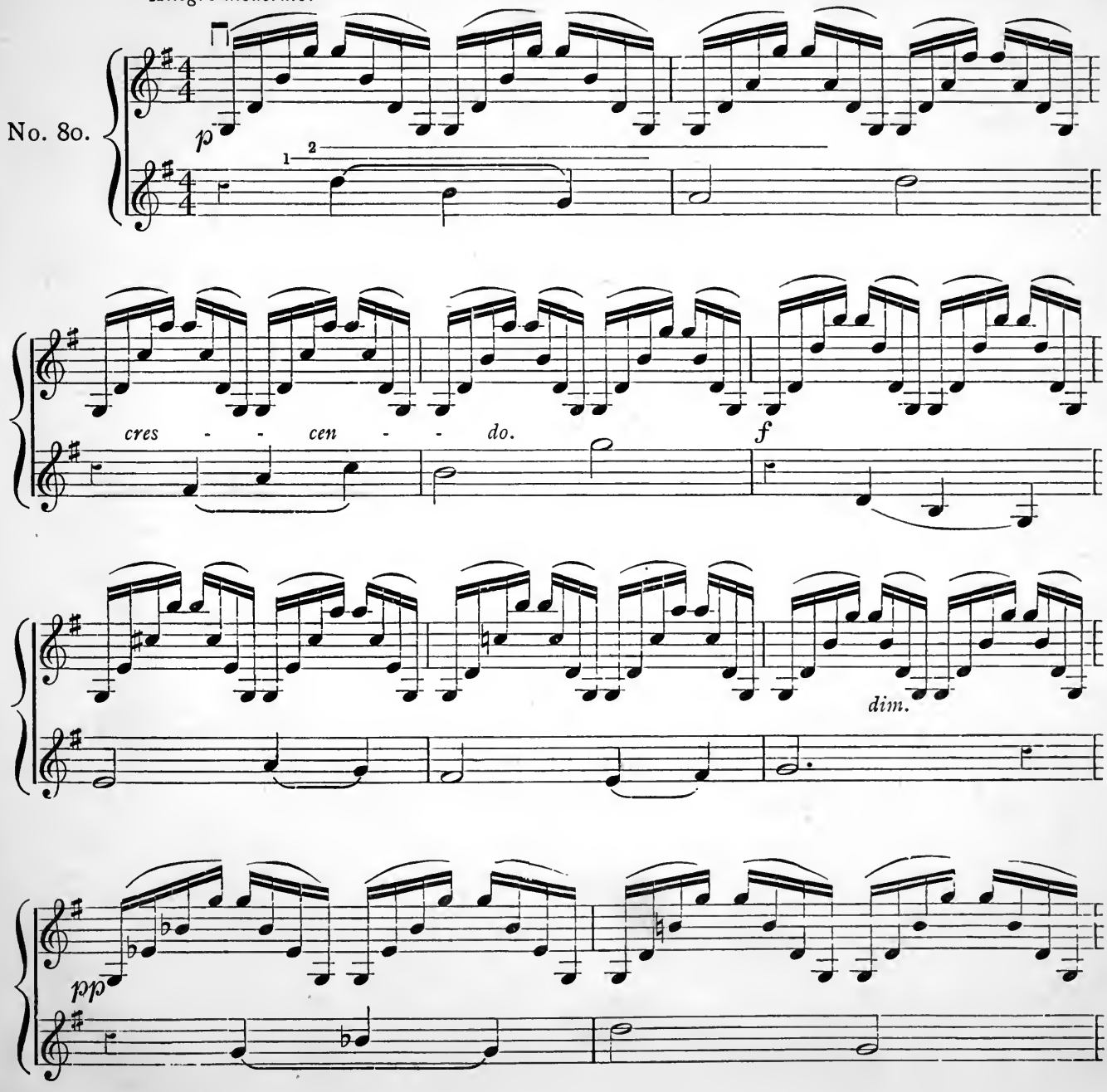
No. 79.

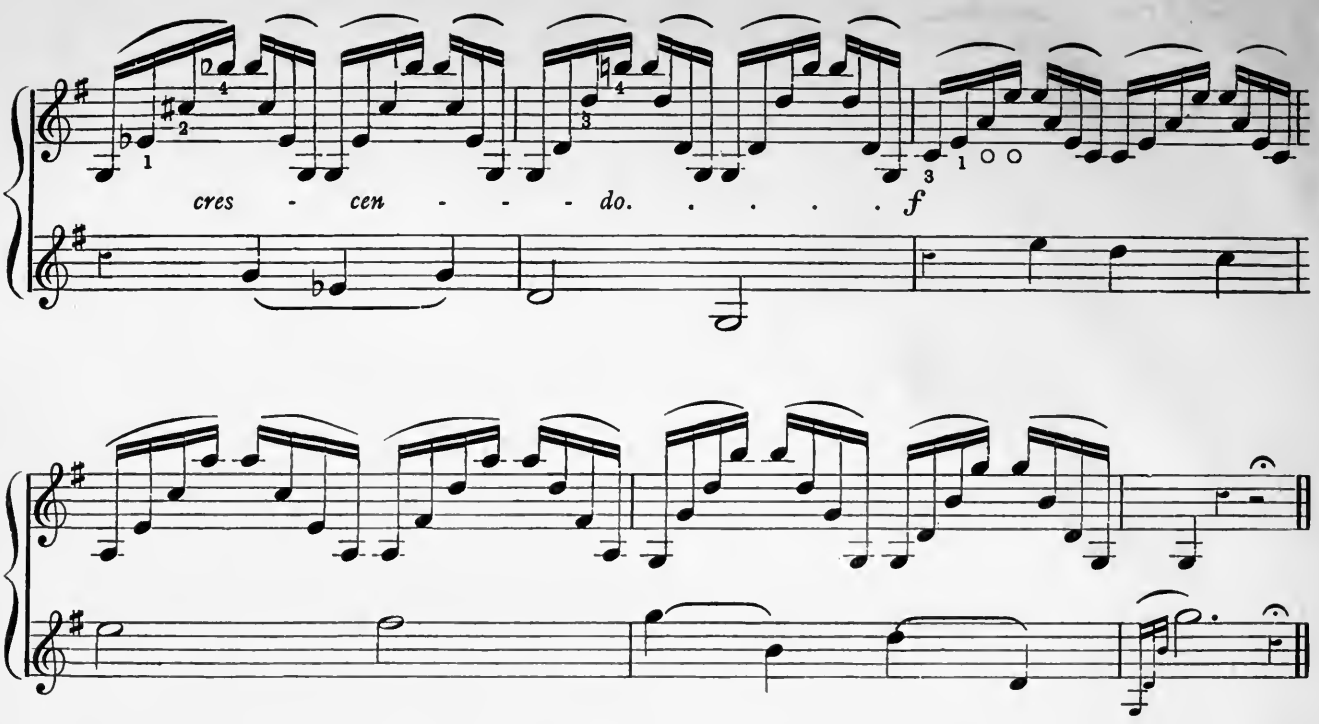




ARPEGGIOS OVER FOUR STRINGS :—
Allegro moderato.

No. 80.

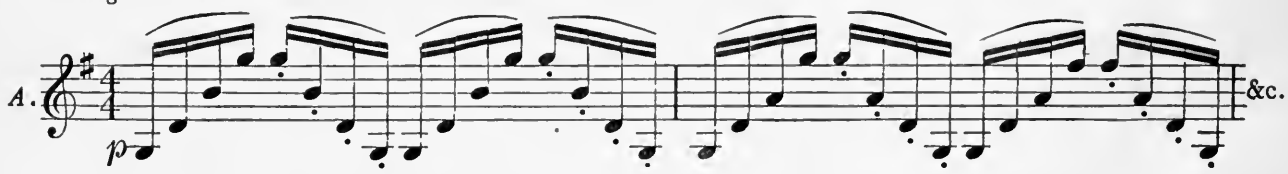




This Exercise (No. 80) should be practised with the following bowing :—

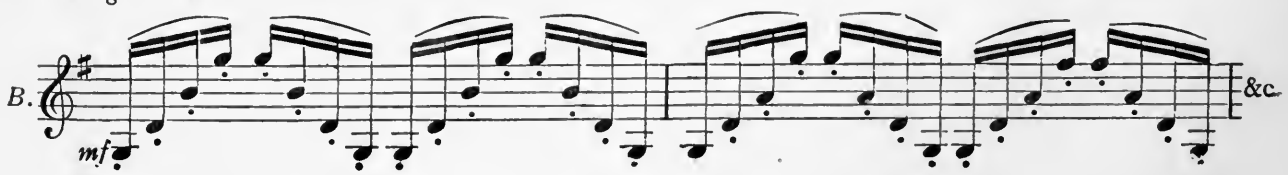
STACCATO :—

Allegro moderato.



SPRINGING STACCATO :—

Allegro vivace.



XXXV.—PIZZICATO.

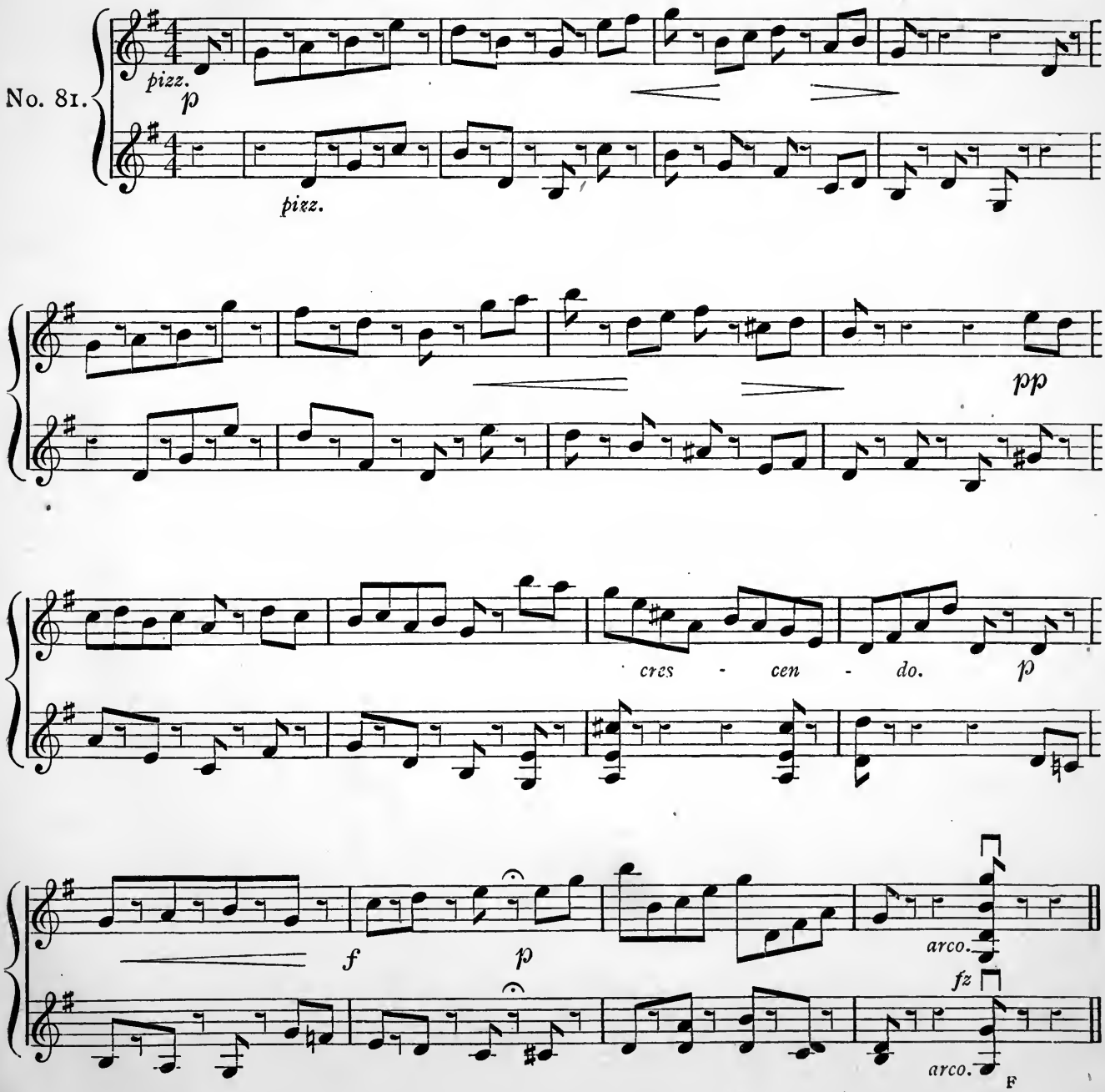
Instead of using the bow, the string is pulled with the 1st finger of the right hand, the thumb being placed against the fingerboard for support. Care must be taken not to touch the string with the nail.

EXPLANATION OF TERMS.

Pizz. . . . . . pizzicato.
Arco or *coll' arco* . . . again with the bow.

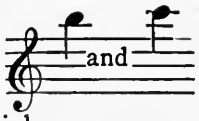
Allegretto scherzando.

No. 81.

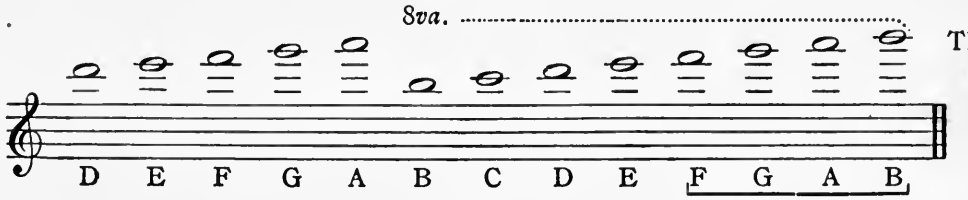


APPENDIX.

XXXVI.—THE HIGHER POSITIONS.

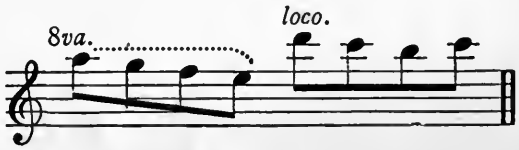
In all the foregoing Exercises the highest note used has been 

as an extension. The violin has, however, a compass of nine or even more notes higher.

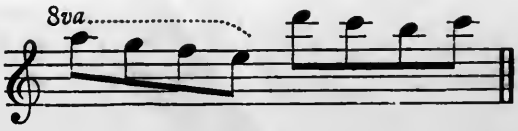


The last four are rarely used.

8*va*. (in the octave) is generally written above the higher notes, as the ledger lines are difficult to read; it indicates that these notes must be played *one octave higher than written.* If they are again to be played in their proper position, it is indicated by the word *loco*, or often only by the discontinuance of the dotted line.



or

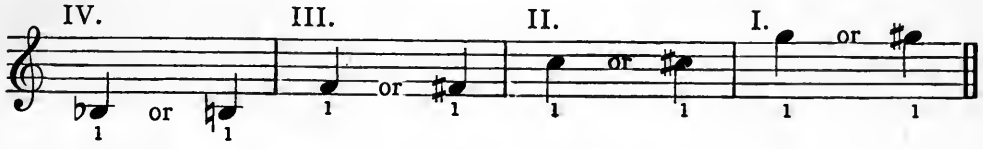


XXXVII.—THE SECOND POSITION.

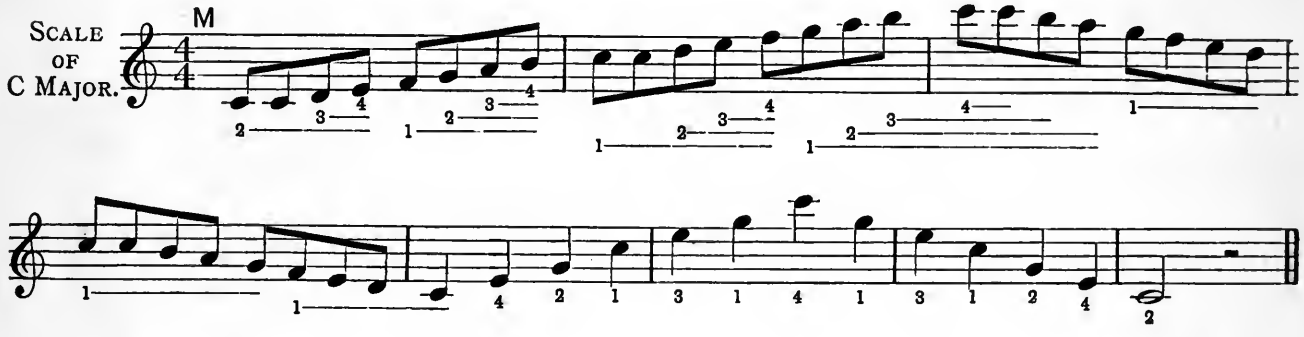
In the higher positions it will be found necessary to indicate on which string the note has to be played. The following numbers will therefore be used:

I. . . E string.
II. . . A „
III. . . D „
IV. . . G „

In the second position the hand is placed one tone or semitone higher than in the first.

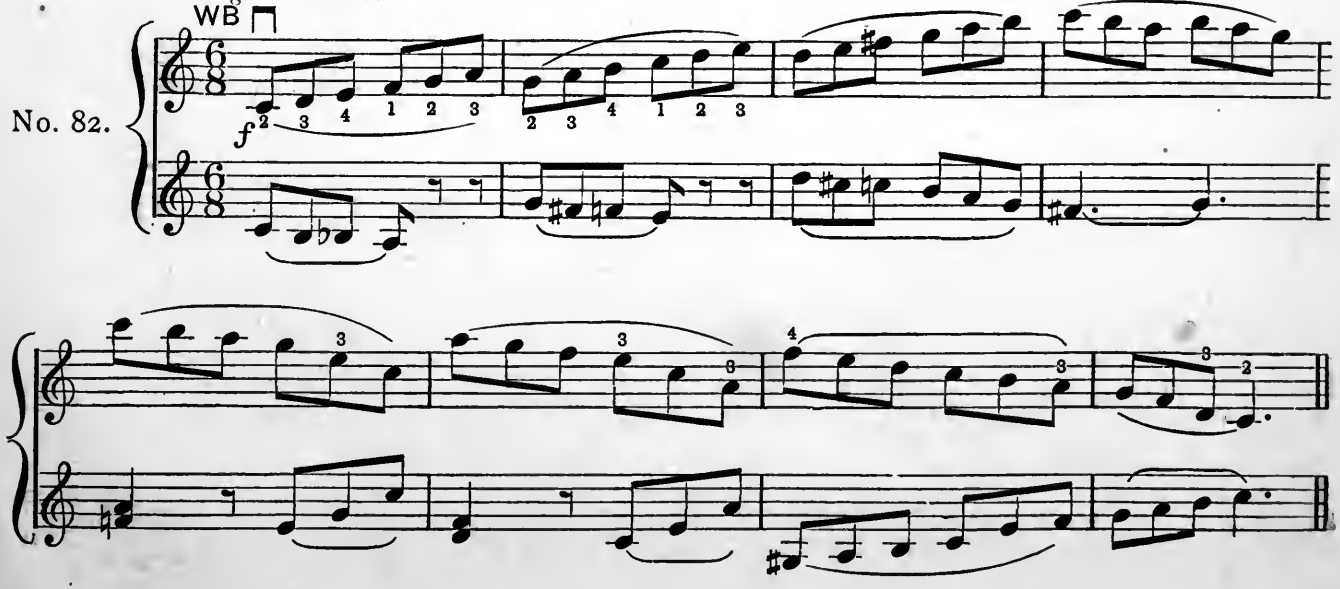


The position of the hand is the same as before, the palm of the hand not touching the violin.



1st Exercise in the Second Position:—

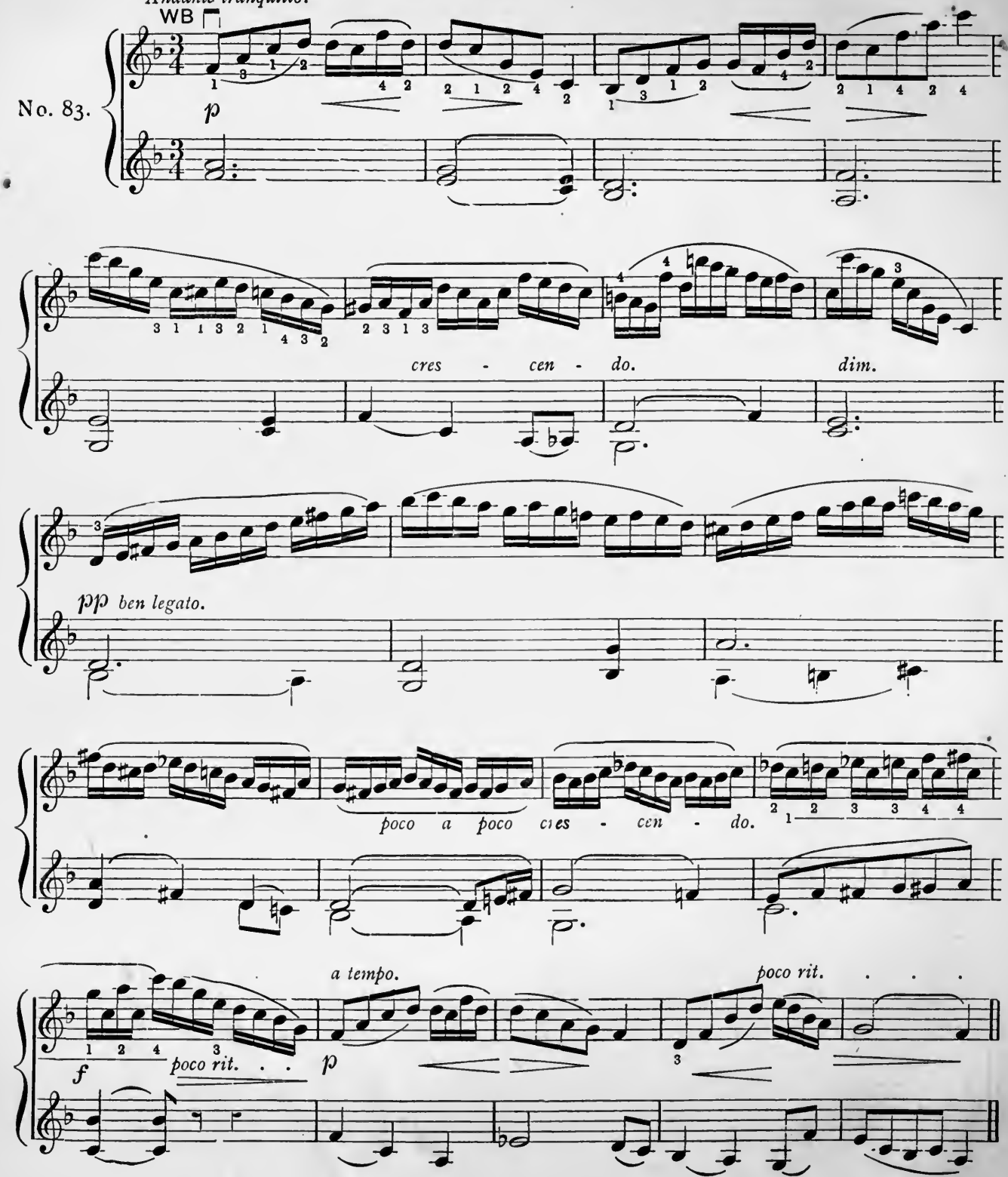
Allegro moderato.



2ND EXERCISE IN THE SECOND POSITION :—

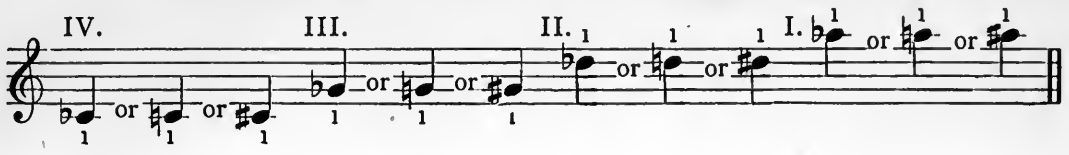
Andante tranquillo.

No. 83.

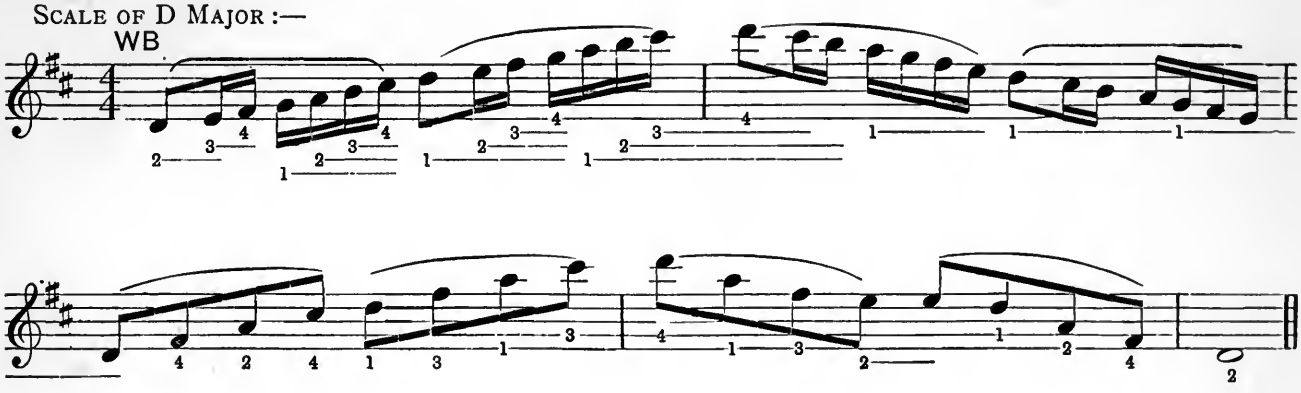


XXXVIII.—THIRD POSITION.

In the third position the hand is placed one tone or semitone higher than in the second; and the palm of the hand now touches the hollow of the neck.



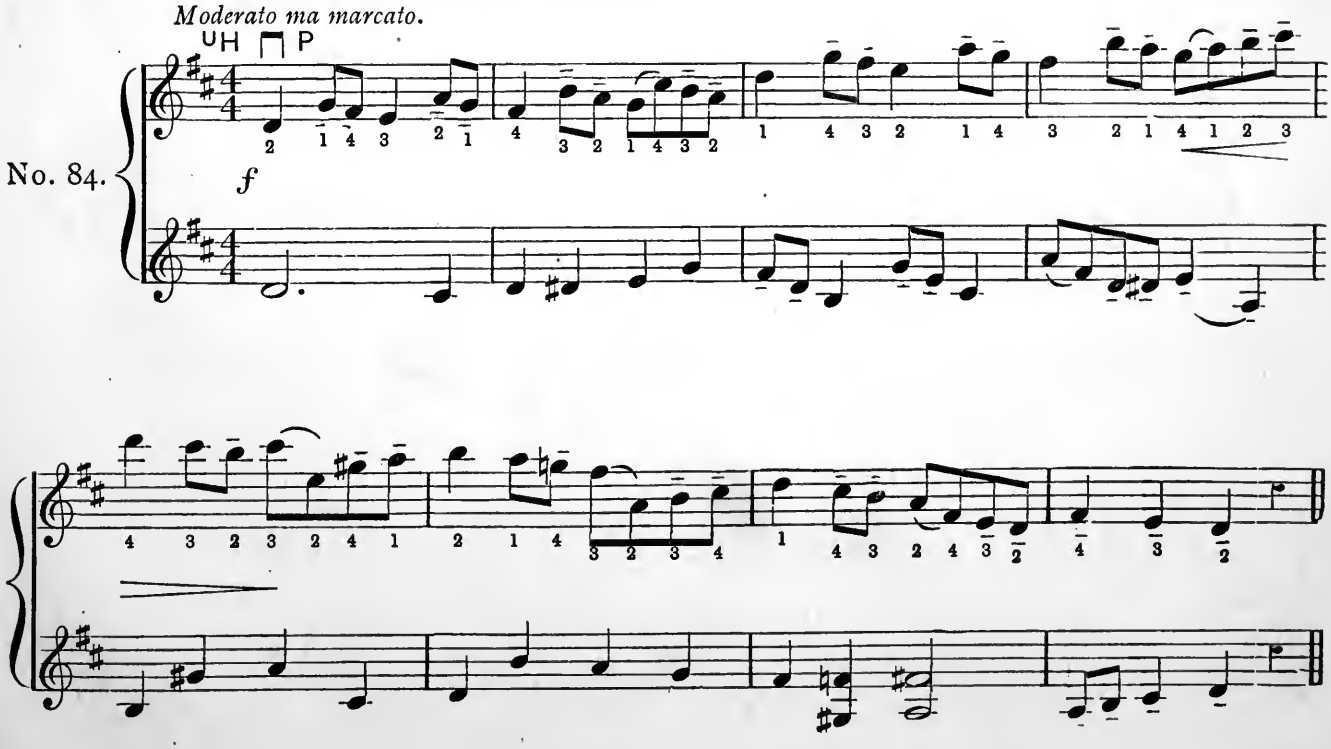
SCALE OF D MAJOR :—



1ST EXERCISE IN THE THIRD POSITION :—

Moderato ma marcato.

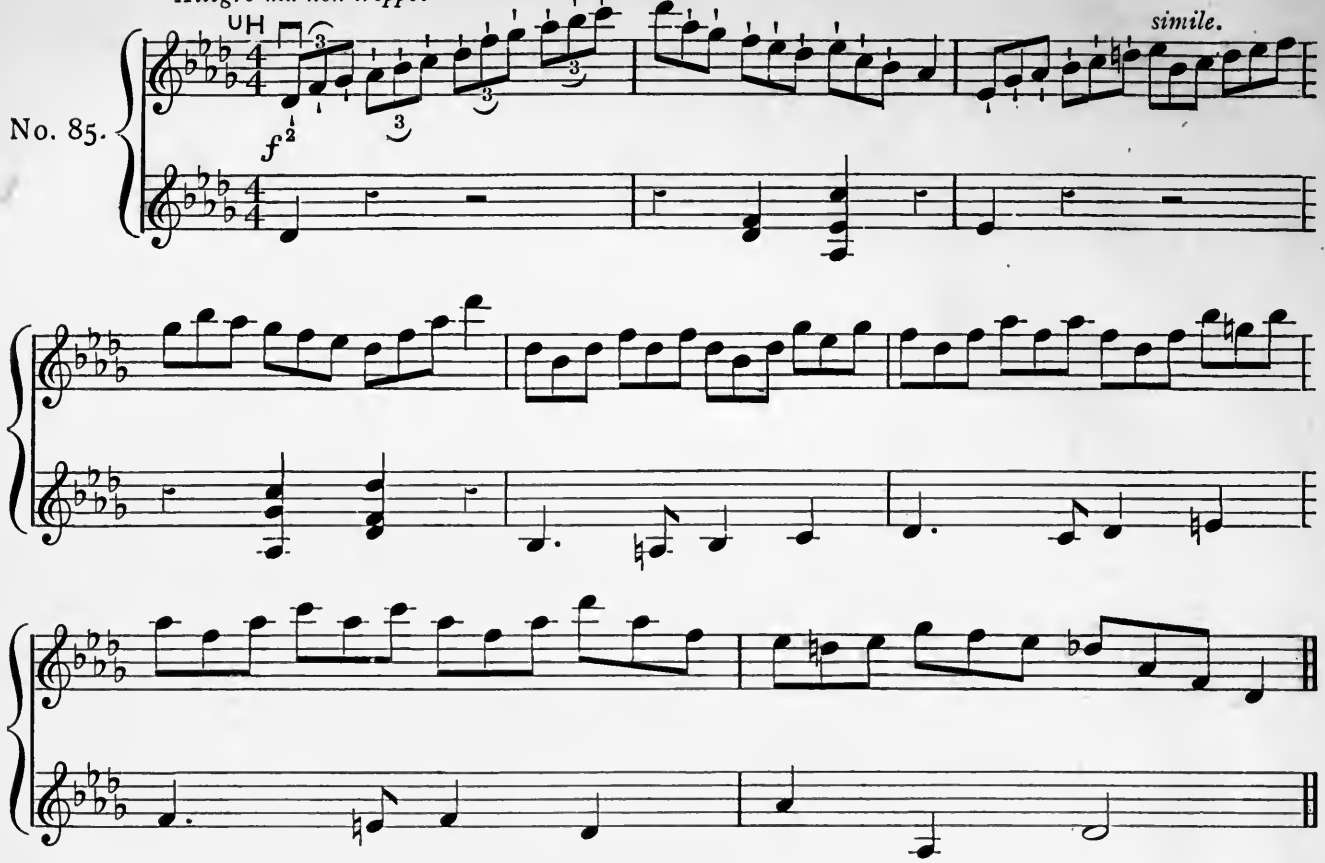
No. 84.



2ND EXERCISE IN THE THIRD POSITION :—

Allegro ma non troppo.

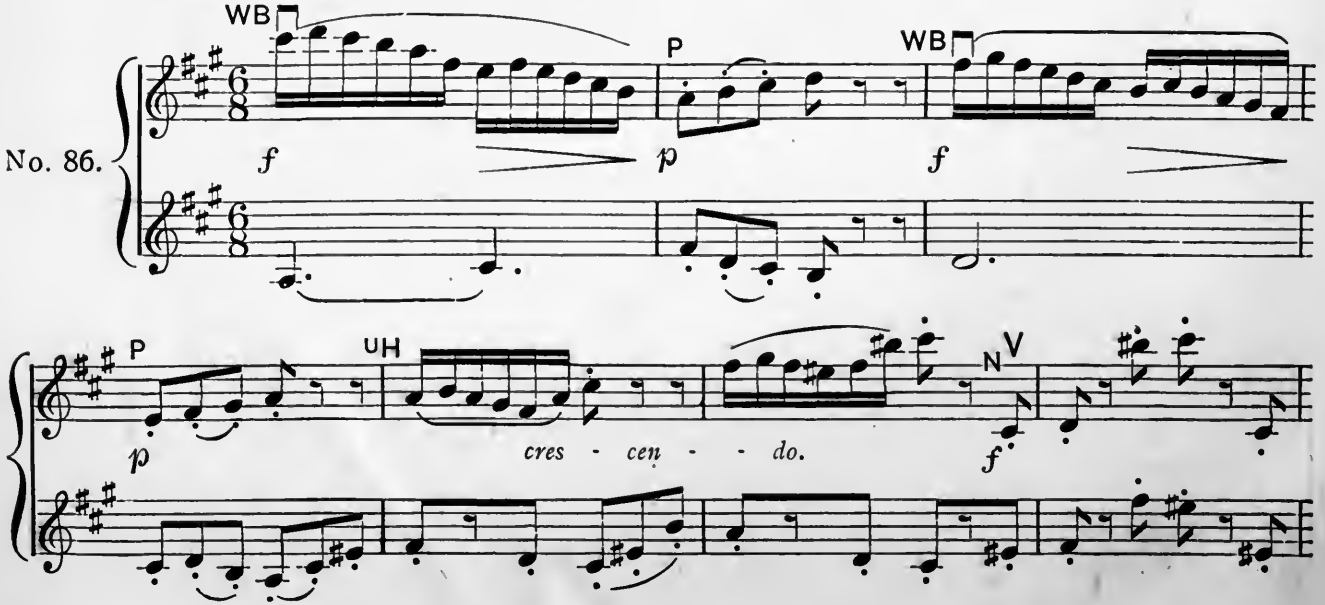
No. 85.

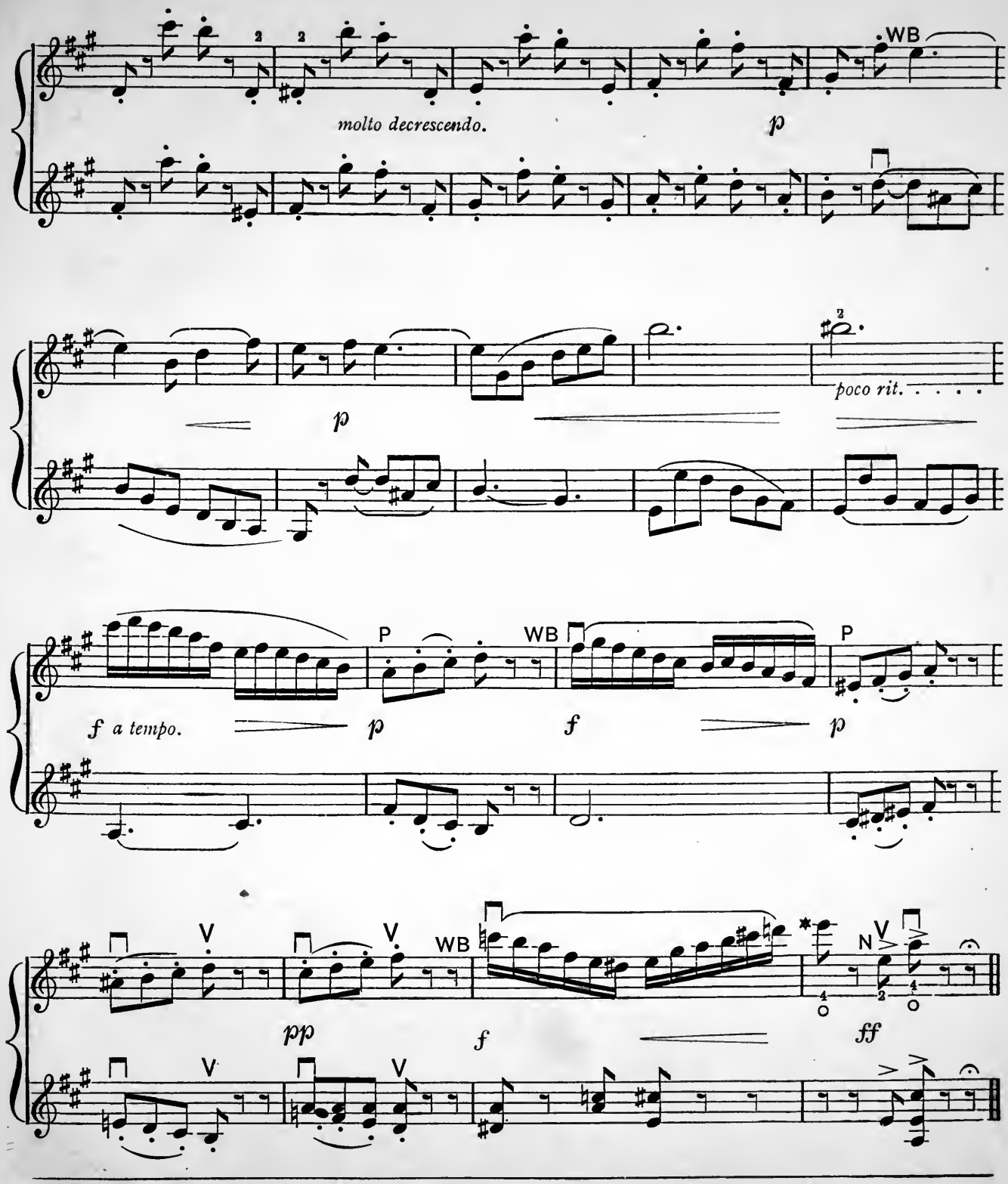


3RD EXERCISE IN THE THIRD POSITION :—

Allegro vivace.

No. 86.



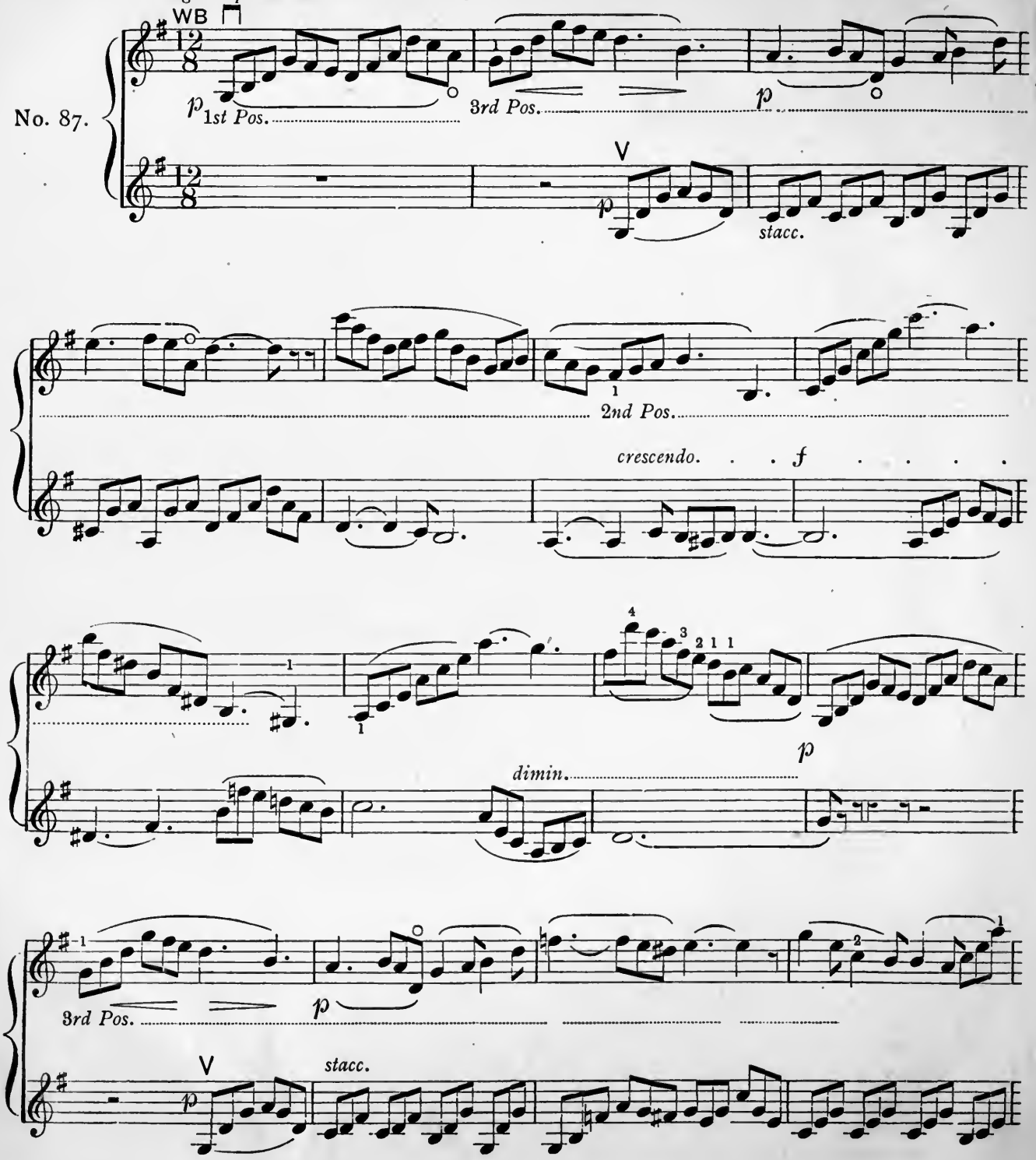


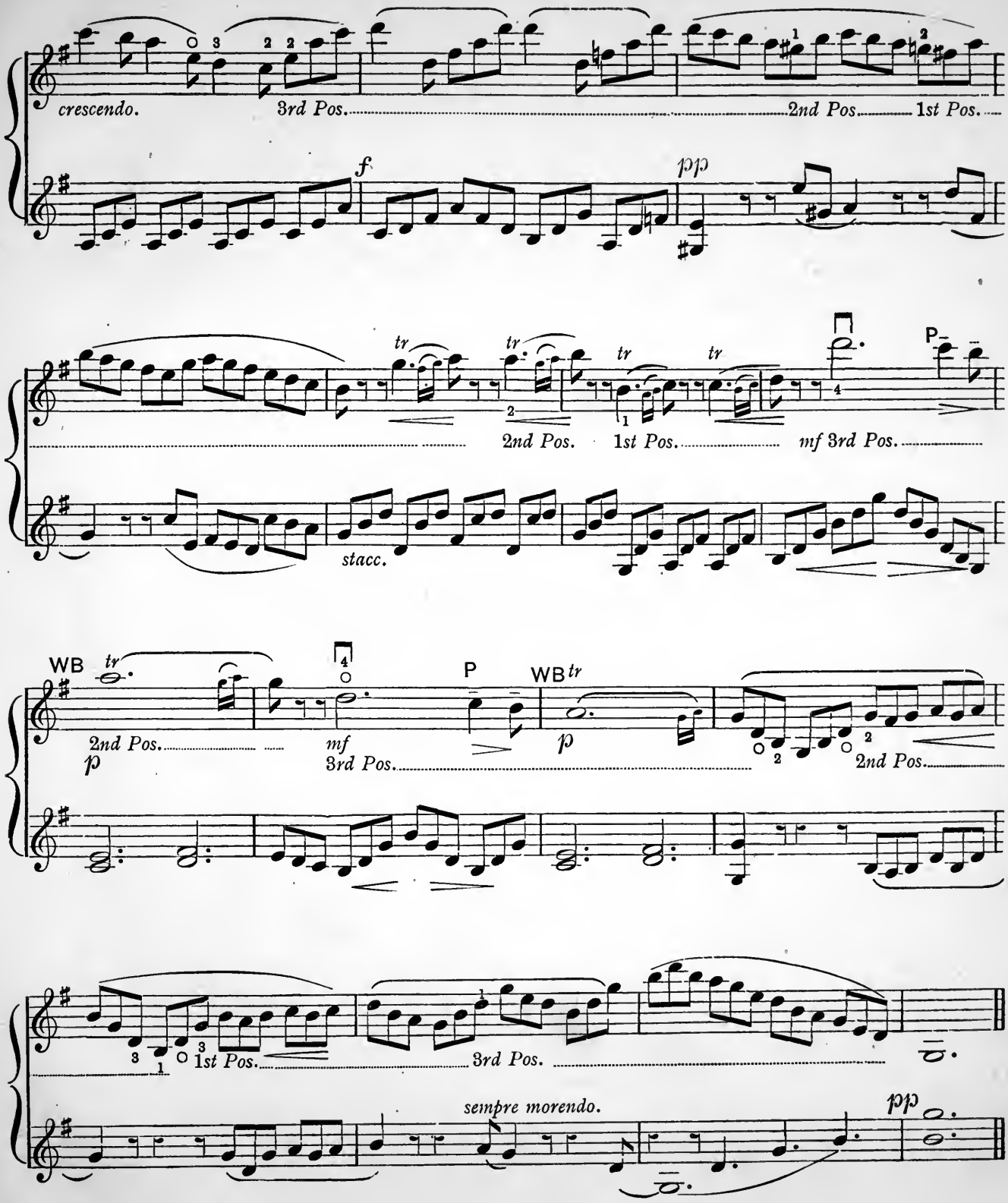
* Extension of 4th finger, the ○ indicates that the finger must touch the string without pressing it down.

EXERCISE IN WHICH THE FIRST, SECOND, AND THIRD POSITIONS ARE COMBINED :—

Allegretto piacevole.

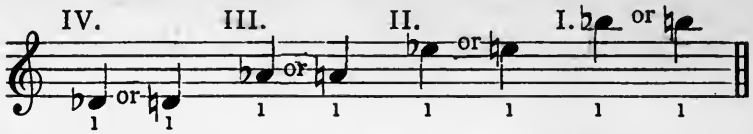
No. 87.




crescendo.
3rd Pos.
2nd Pos.
1st Pos.
f
pp
tr
2nd Pos.
1st Pos.
mf 3rd Pos.
P
stacc.
WB
2nd Pos.
p
mf
3rd Pos.
WB
2nd Pos.
1st Pos.
3rd Pos.
sempre morendo.
pp

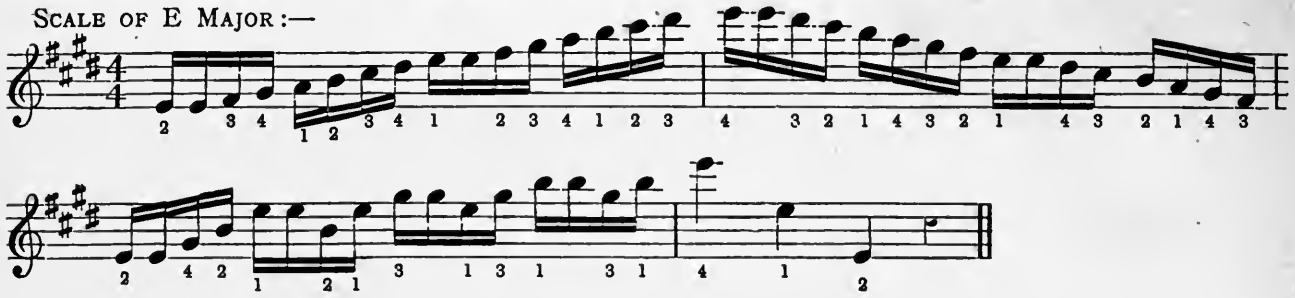
XXXIX.—FOURTH POSITION.

In this position the hand is placed one tone or semitone higher than in the third.



The hand must now be raised a little more than before over the edge of the belly to enable the fingers to reach the fourth string. In the higher positions this raising of the hand is still increased.

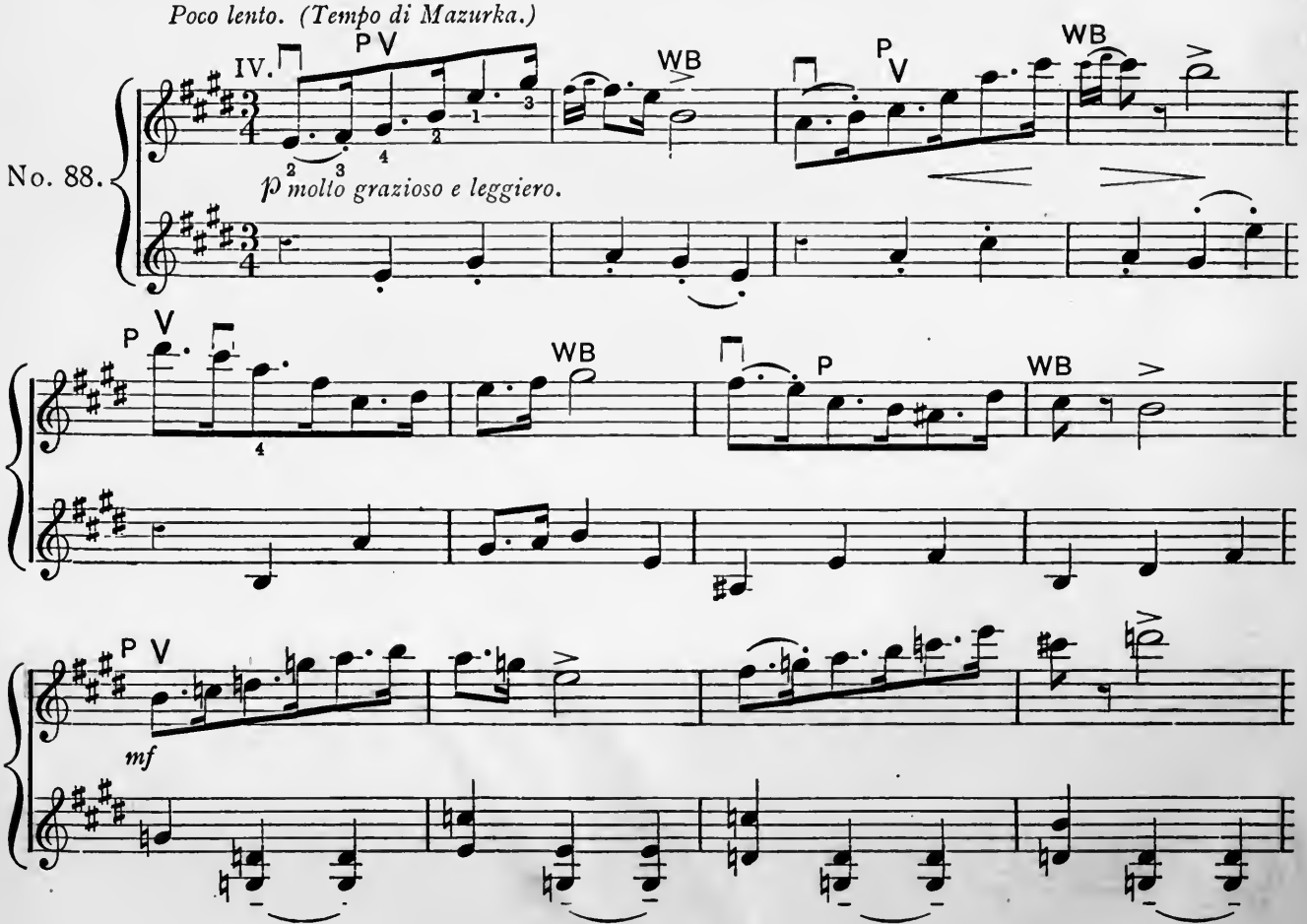
SCALE OF E MAJOR :—

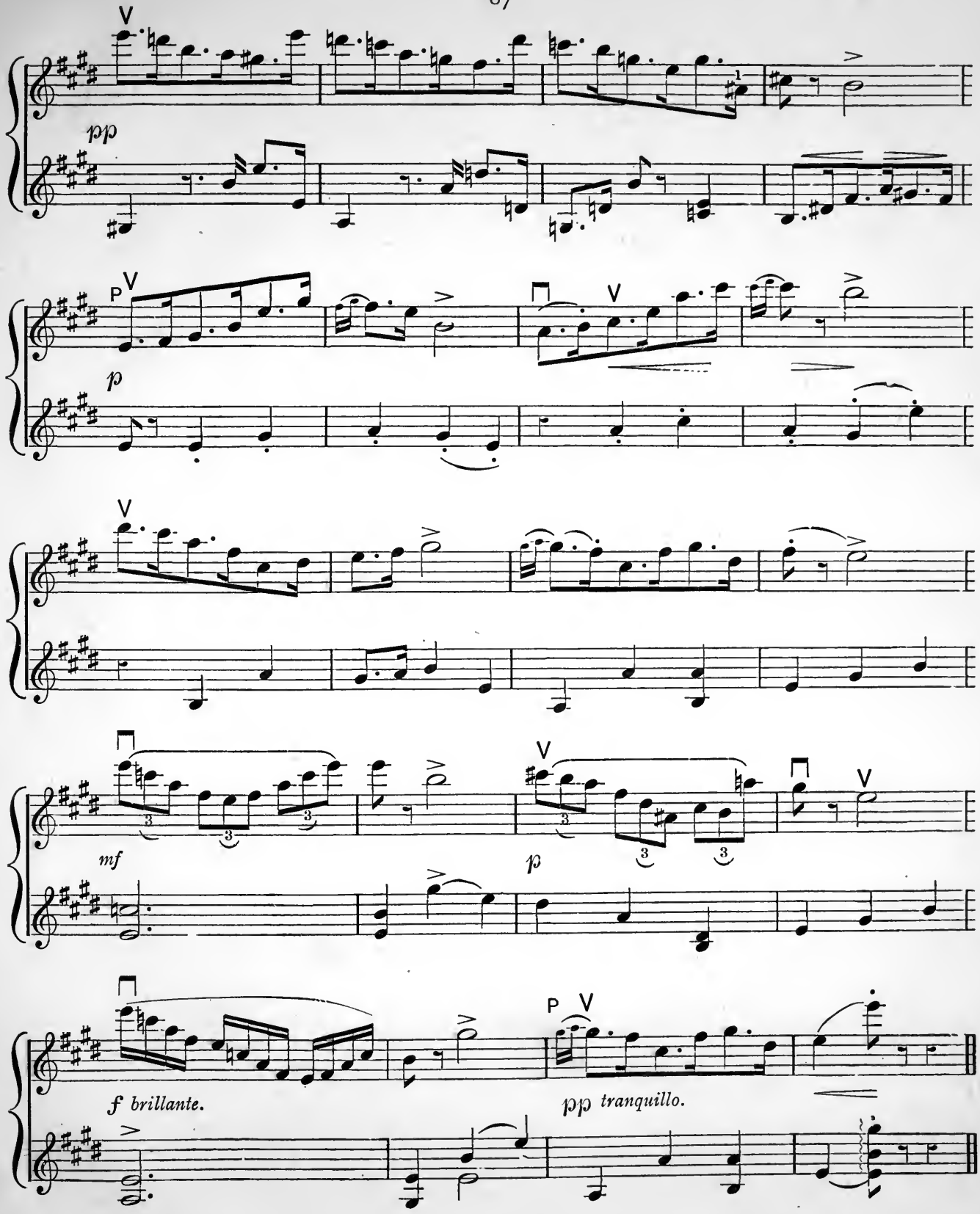


1ST EXERCISE IN THE FOURTH POSITION :—

Poco lento. (Tempo di Mazurka.)

No. 88.




V
pp
P V
p
V
V
mf
p
V
f brillante.
P V
pp tranquillo.

2ND EXERCISE IN THE FOURTH POSITION :—

UH *Allegro deciso.*

No. 89.

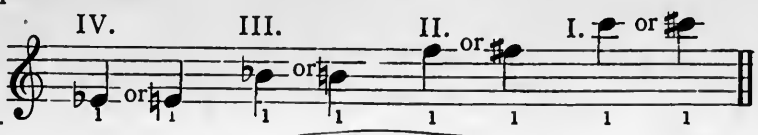
f molto marcato.

simile.

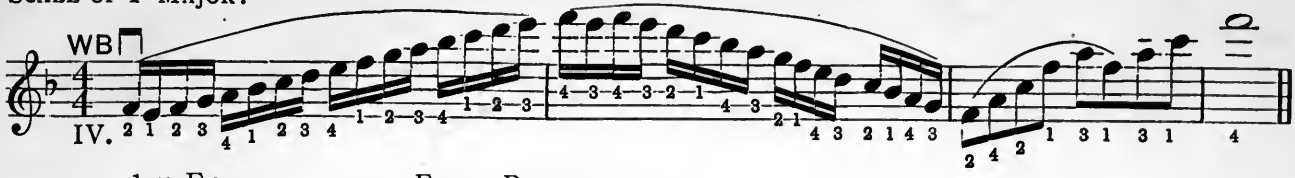
fz

XL.—FIFTH POSITION.

The hand is now placed thus:



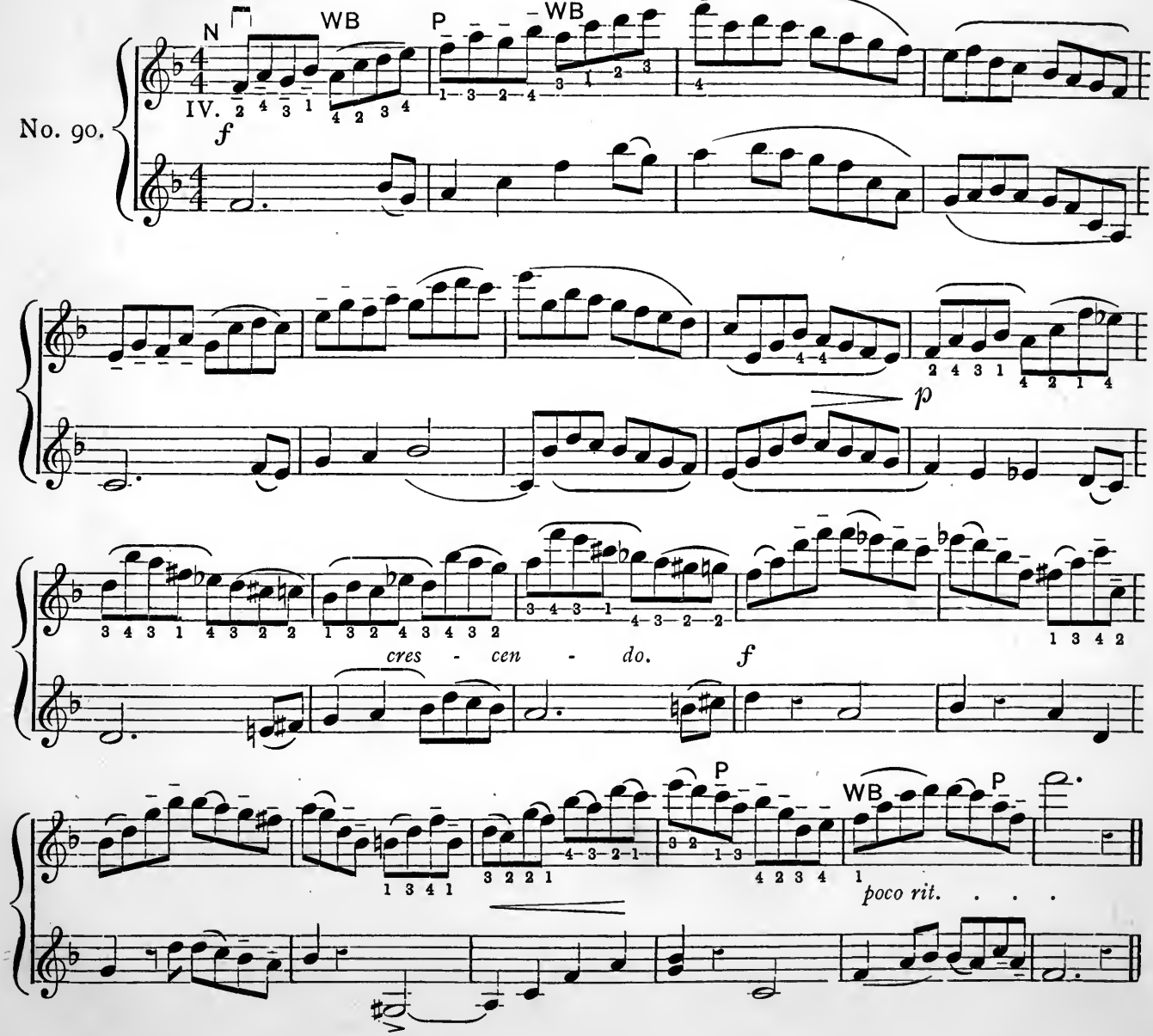
SCALE OF F MAJOR:—



1ST EXERCISE IN THE FIFTH POSITION:—

Poco maestoso.

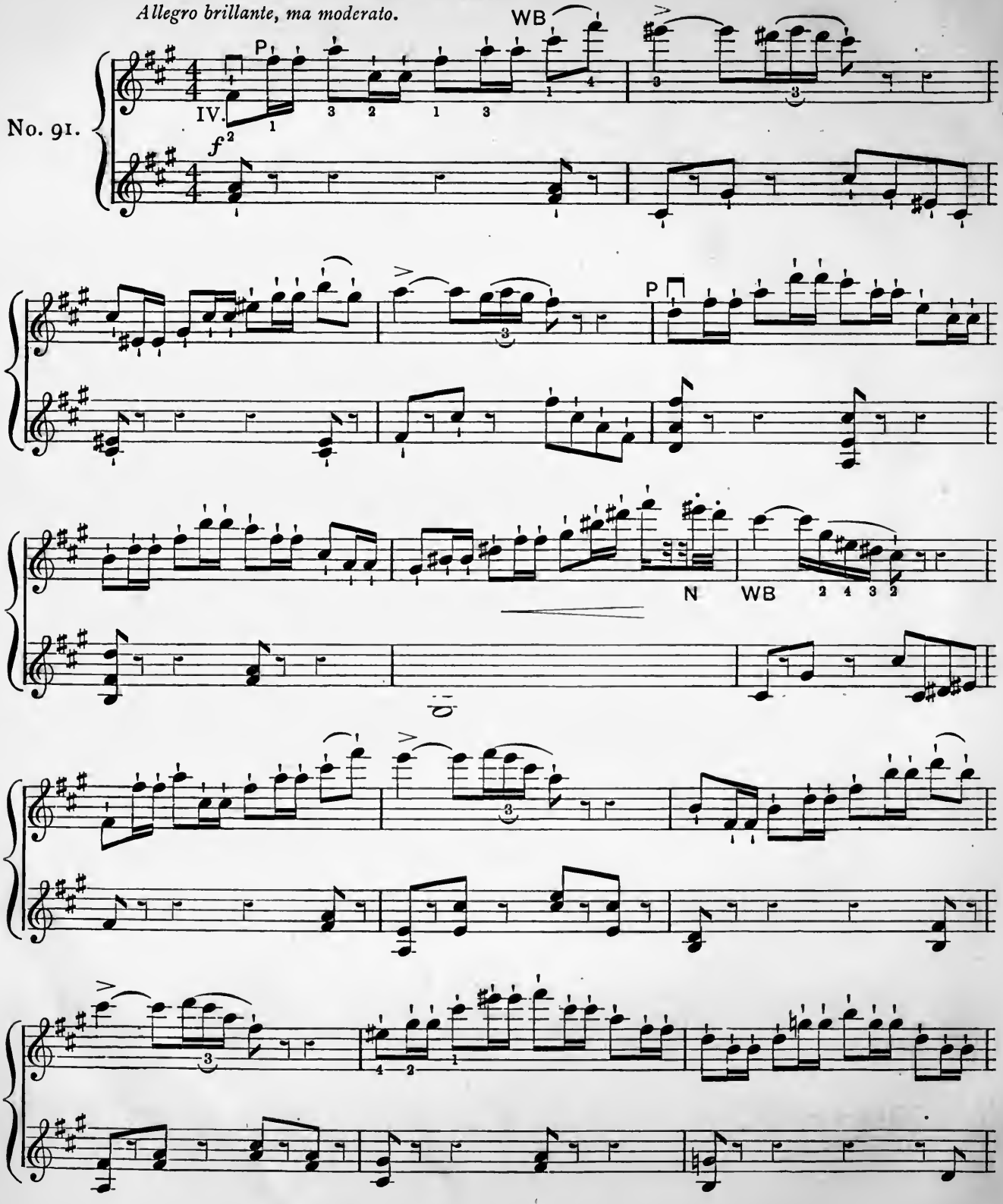
No. 90.

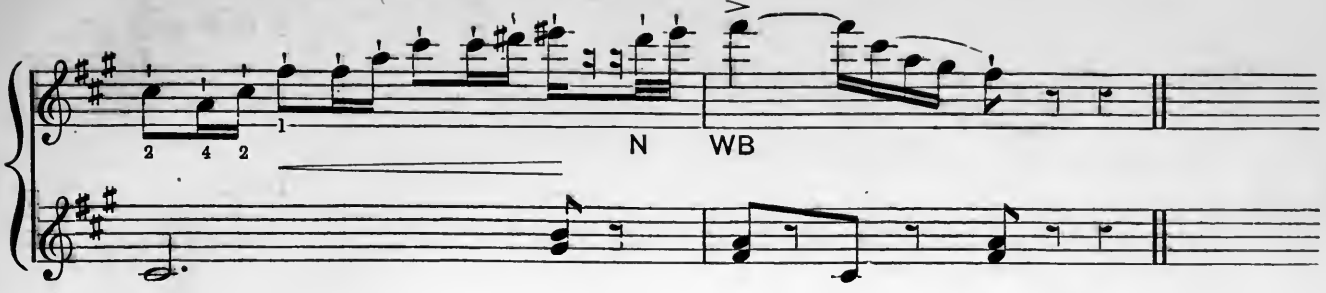


2ND EXERCISE IN THE FIFTH POSITION:—

Allegro brillante, ma moderato.

No. 91.

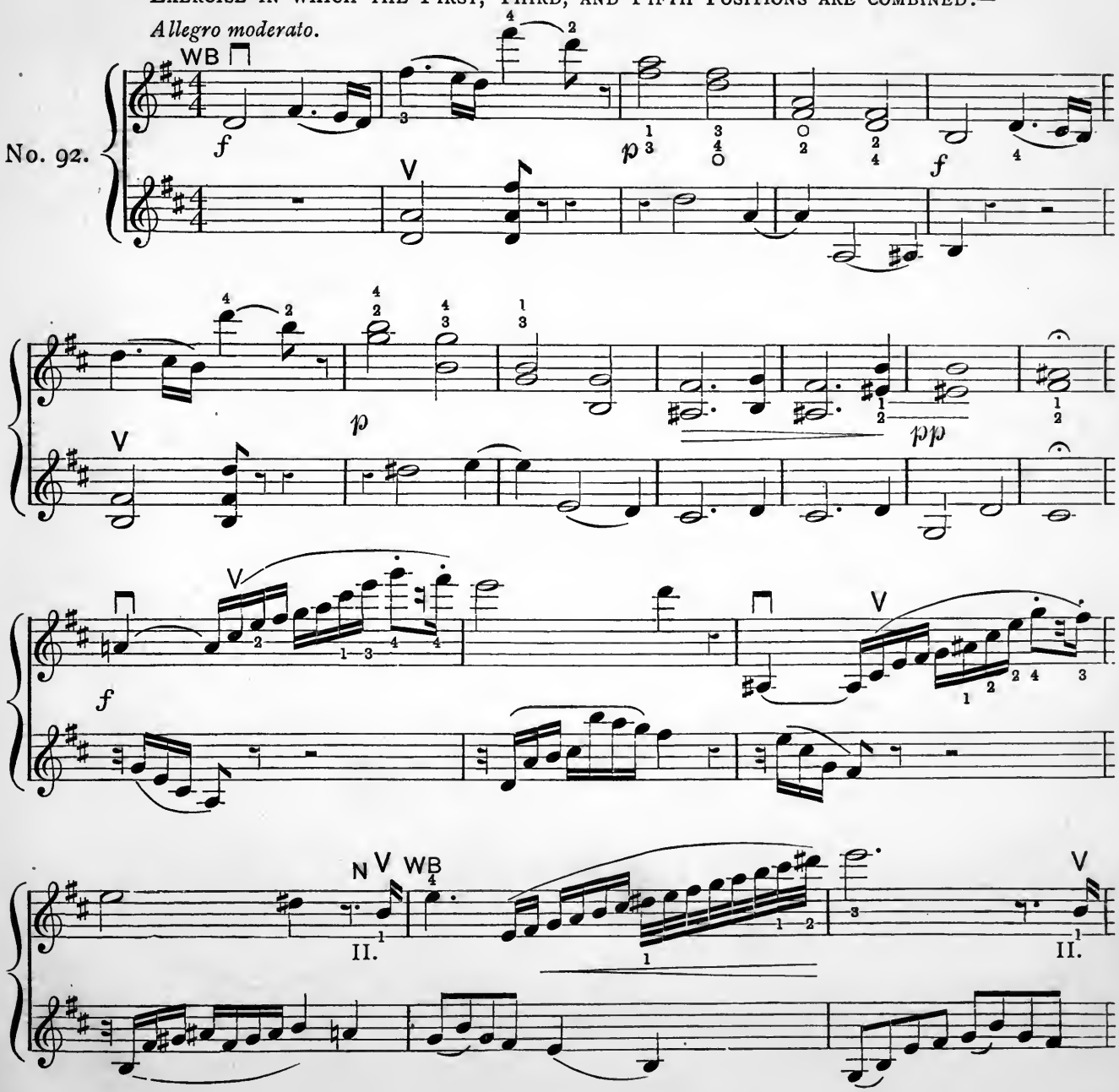


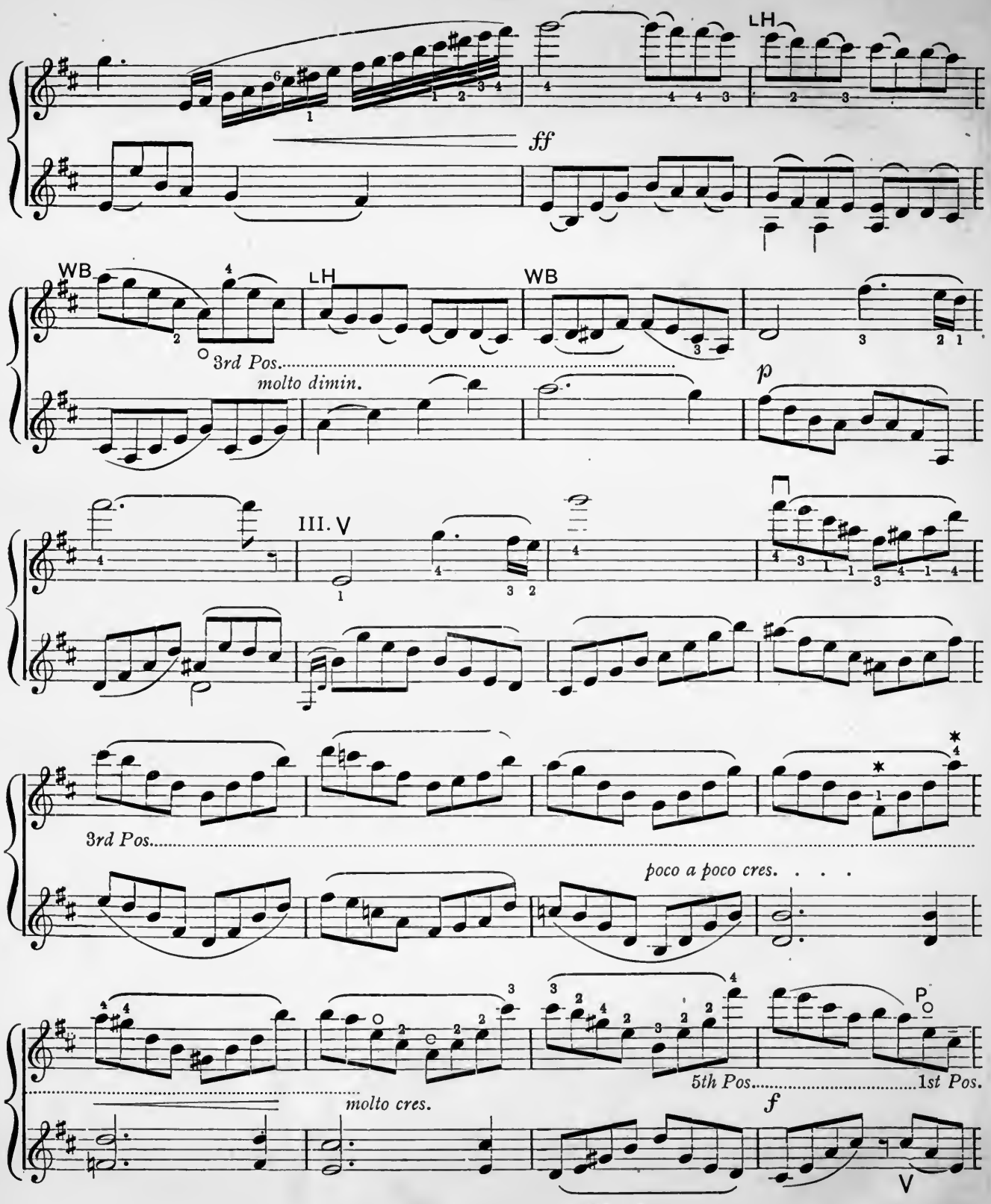


EXERCISE IN WHICH THE FIRST, THIRD, AND FIFTH POSITIONS ARE COMBINED:—

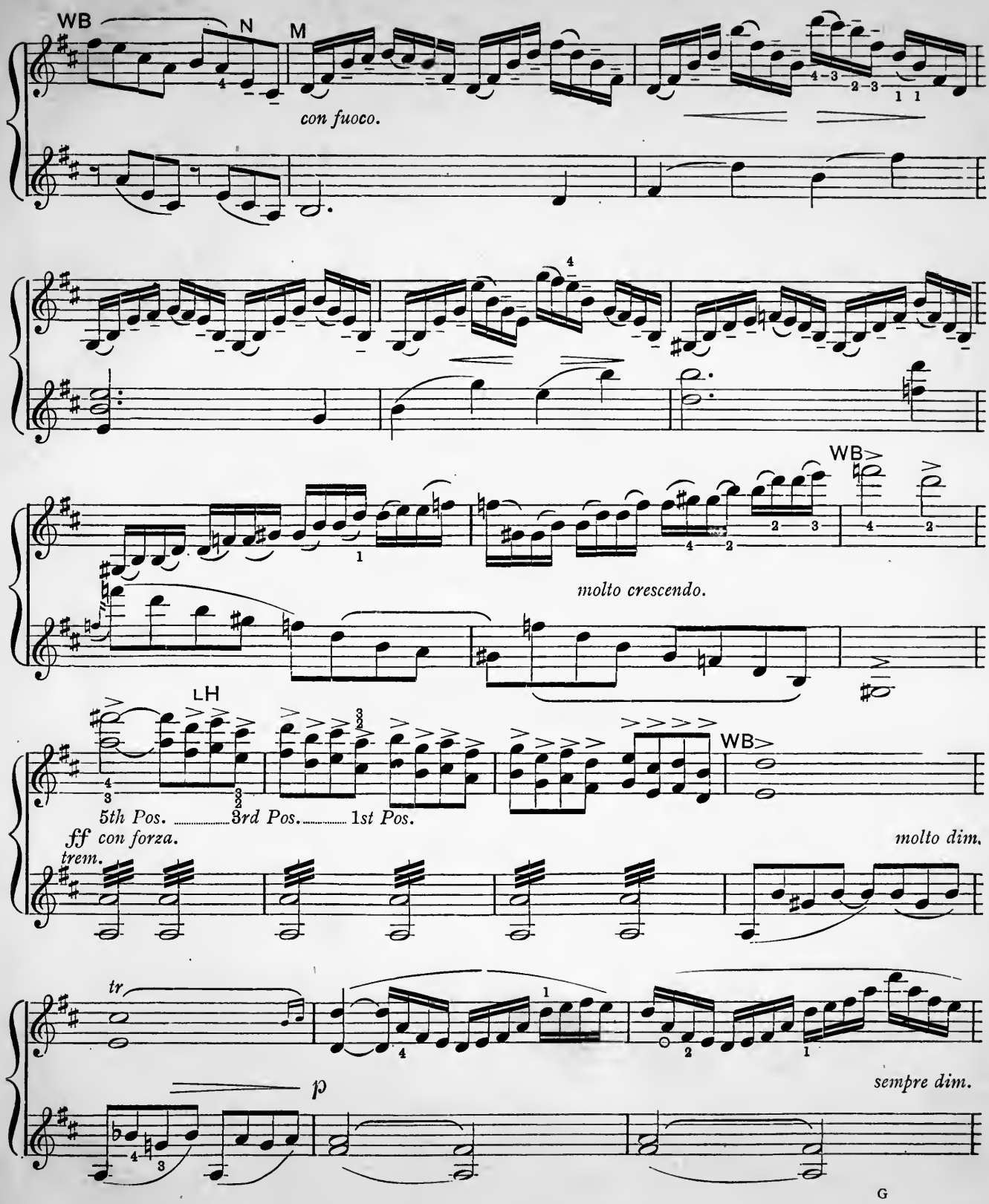
Allegro moderato.

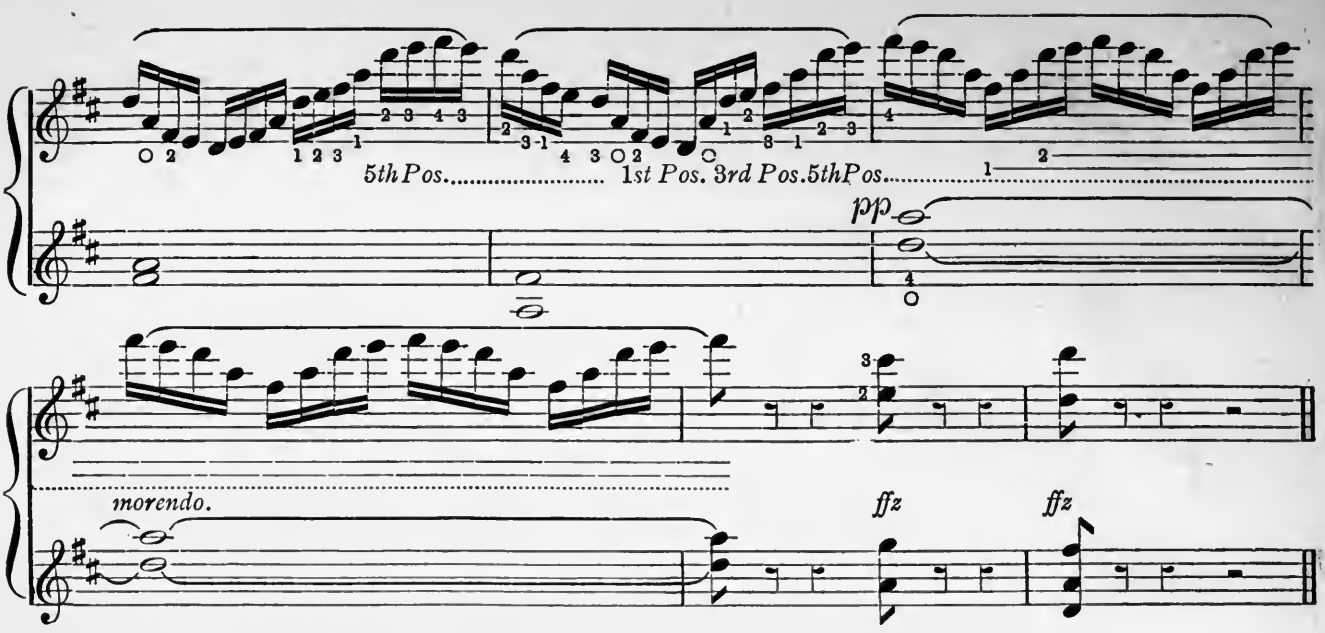
No. 92.





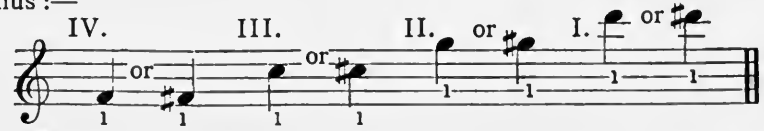
* 1st and 4th finger extended.


WB
N
M
con fuoco.
molto crescendo.
WB
LH
WB
5th Pos. 3rd Pos. 1st Pos.
ff con forza.
molto dim.
trem.
tr
p
sempre dim.



XLI.—SIXTH POSITION.

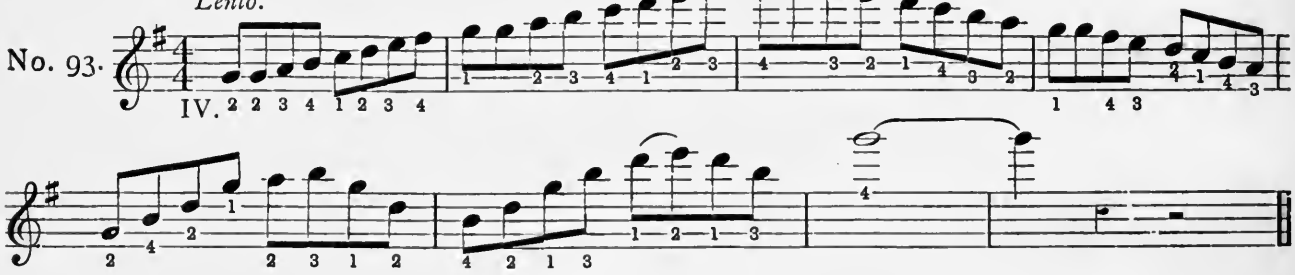
Place the hand thus :—



SCALE OF G MAJOR :—

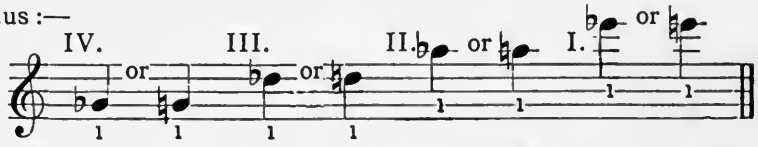
Lento.

No. 93.



XLII.—SEVENTH POSITION.

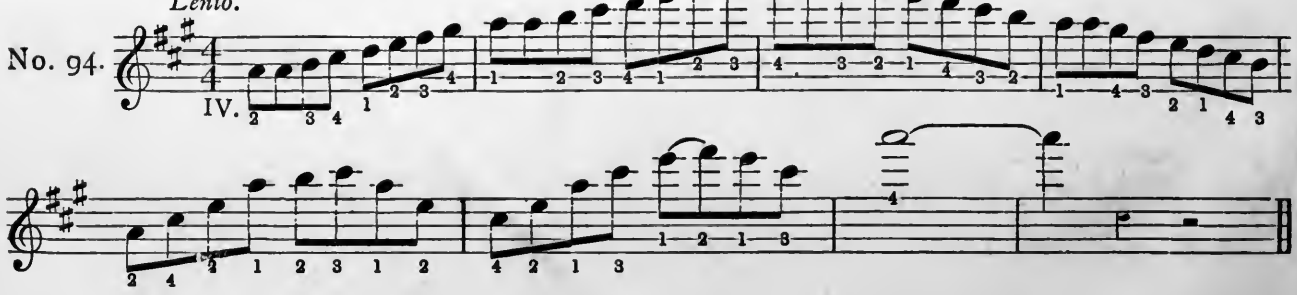
Place the hand thus :—



SCALE OF A MAJOR :—

Lento.

No. 94.

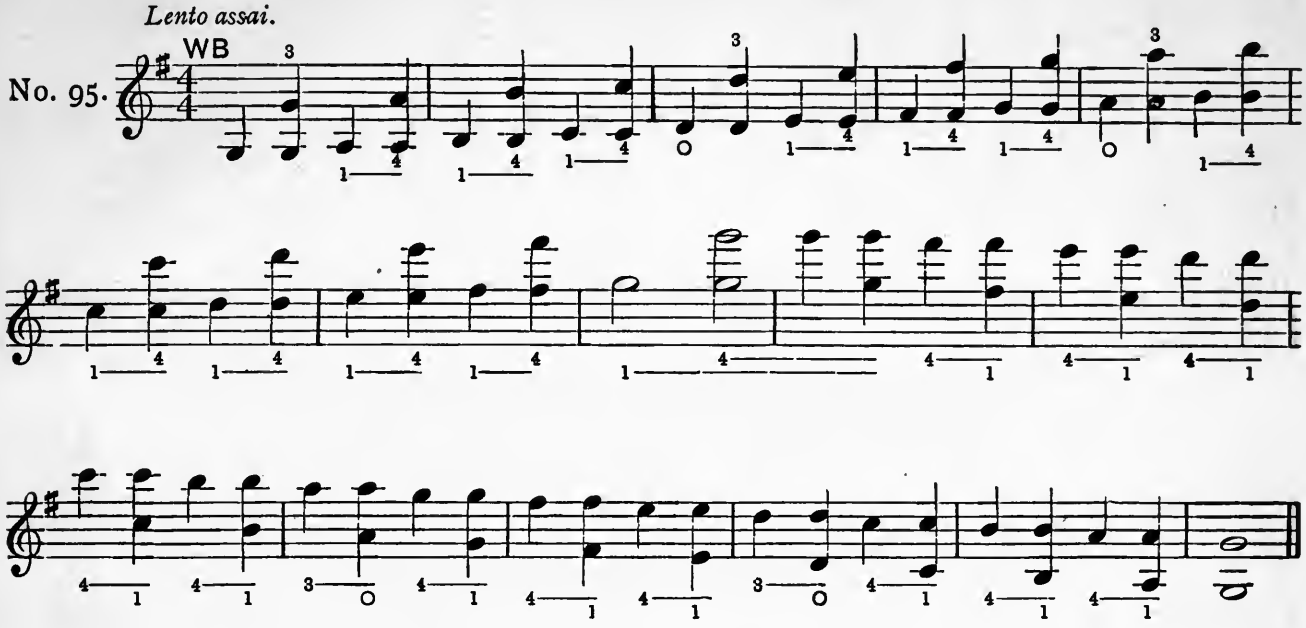


XLIII.—EXERCISES IN OCTAVES.

The difficulty in Octave passages is to produce the octaves in tune ; as with each new stop the position of the hand changes, and on approaching the bridge the distance between the 1st and 4th fingers gets gradually less. These two fingers must be pressed firmly on the strings, and moved together from one octave to another without lifting them up. A free action of the wrist is necessary to move the bow from one string to another.

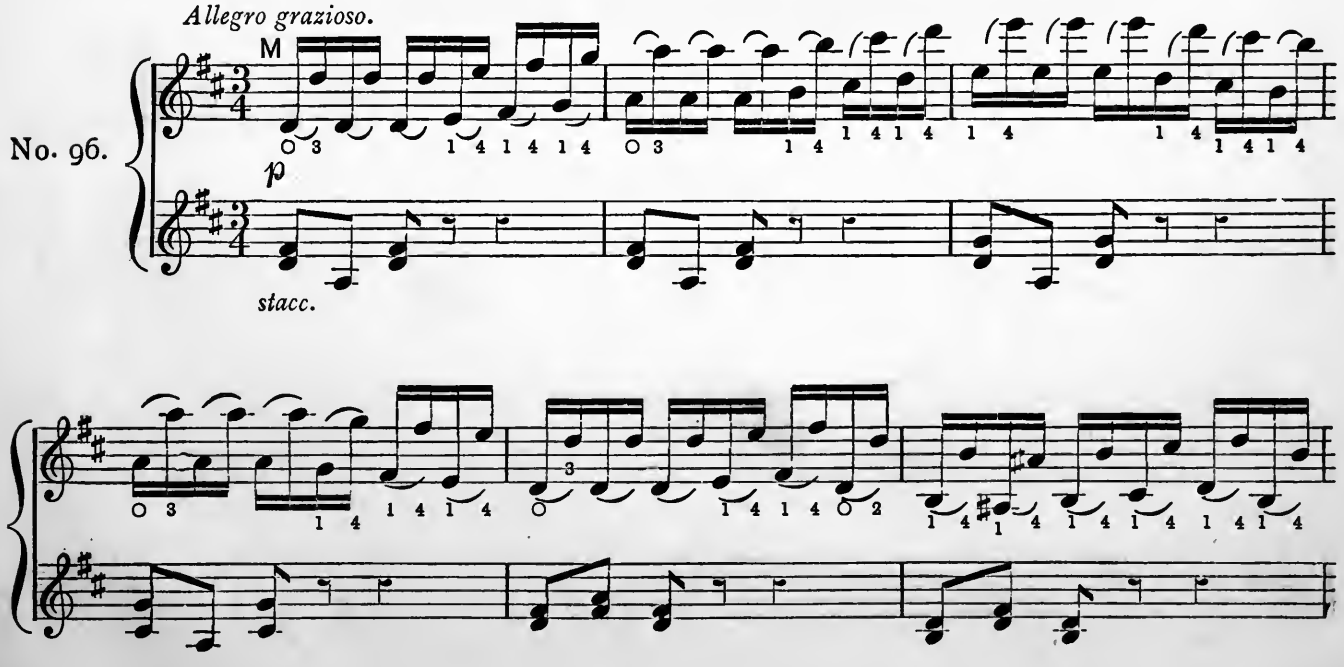
Lento assai.

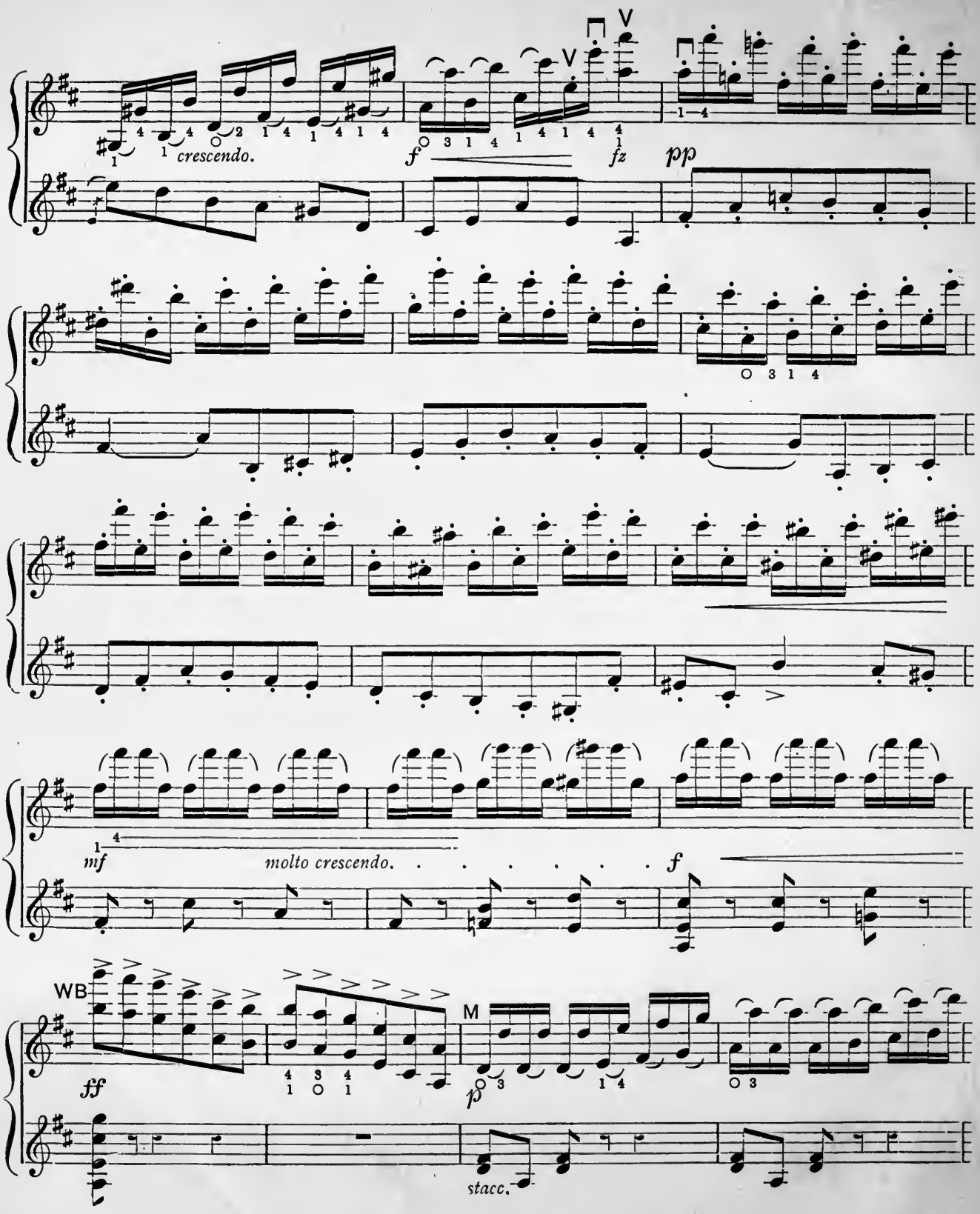
No. 95.

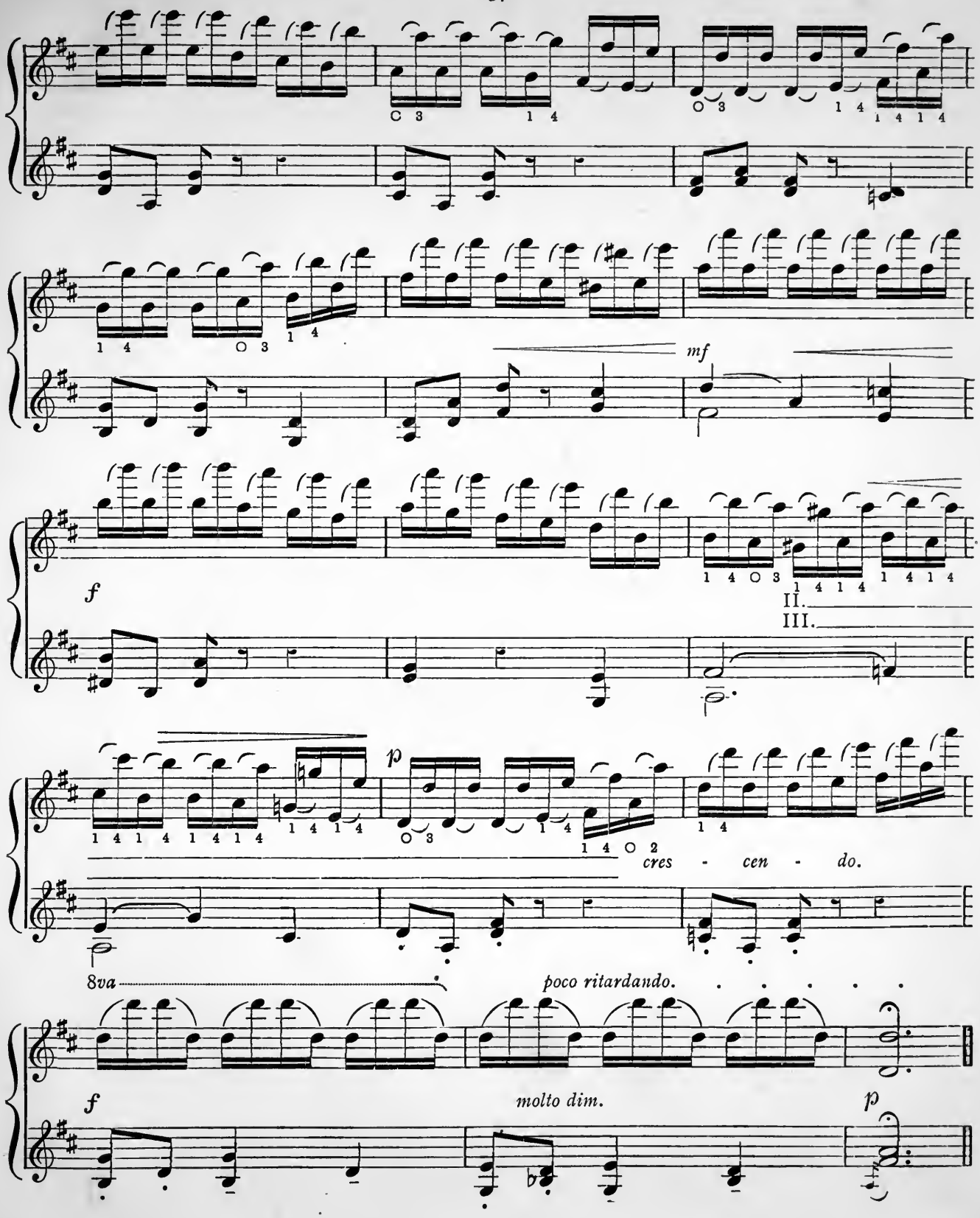


Allegro grazioso.

No. 96.

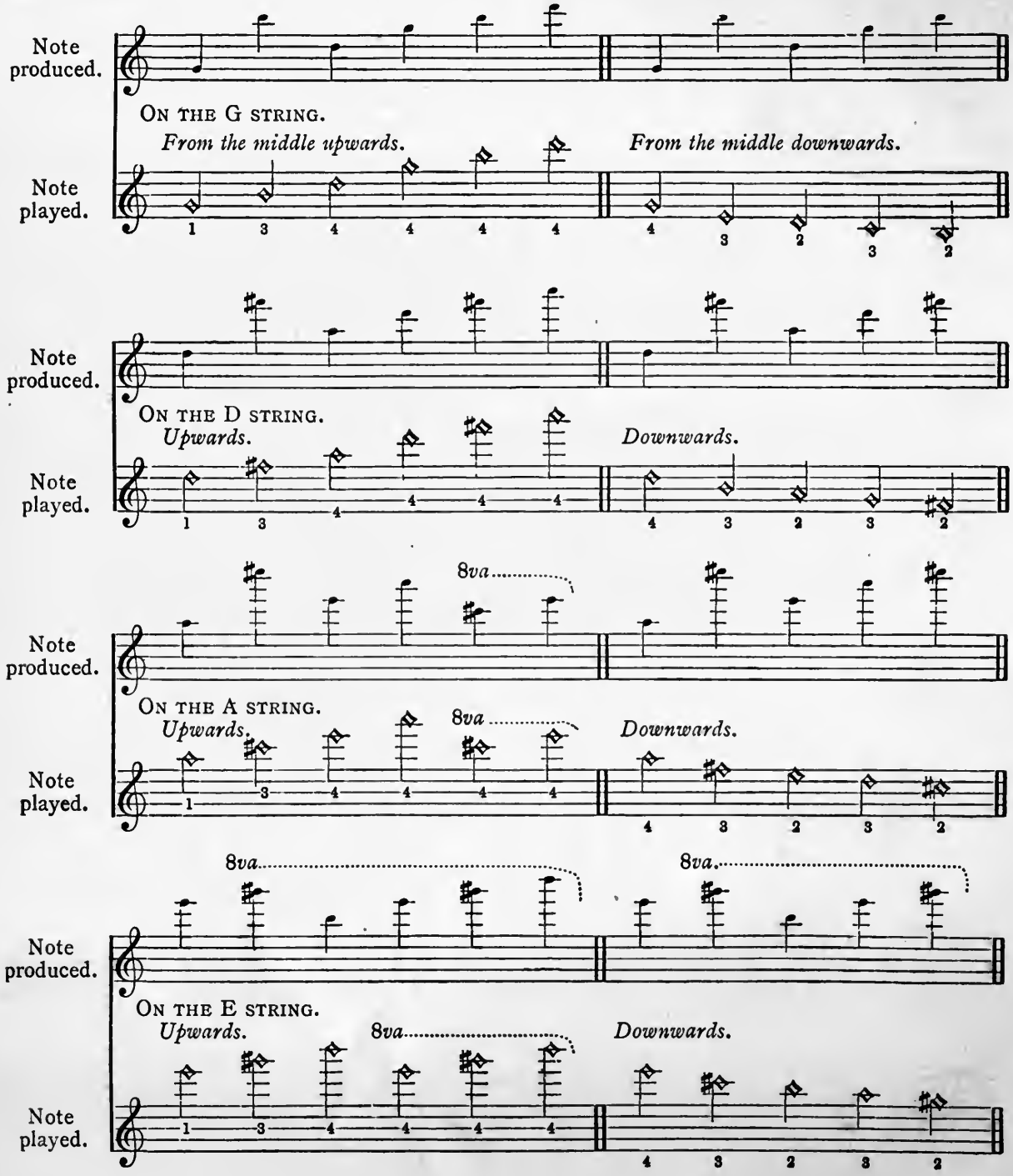



crescendo.
f
fz
pp
mf
molto crescendo.
f
WB
ff
M
p
stacc.


mf
f
II.
III.
p
cres - cen - do.
8va
poco ritardando.
f
molto dim.
p

XLIV.—NATURAL AND ARTIFICIAL HARMONICS.

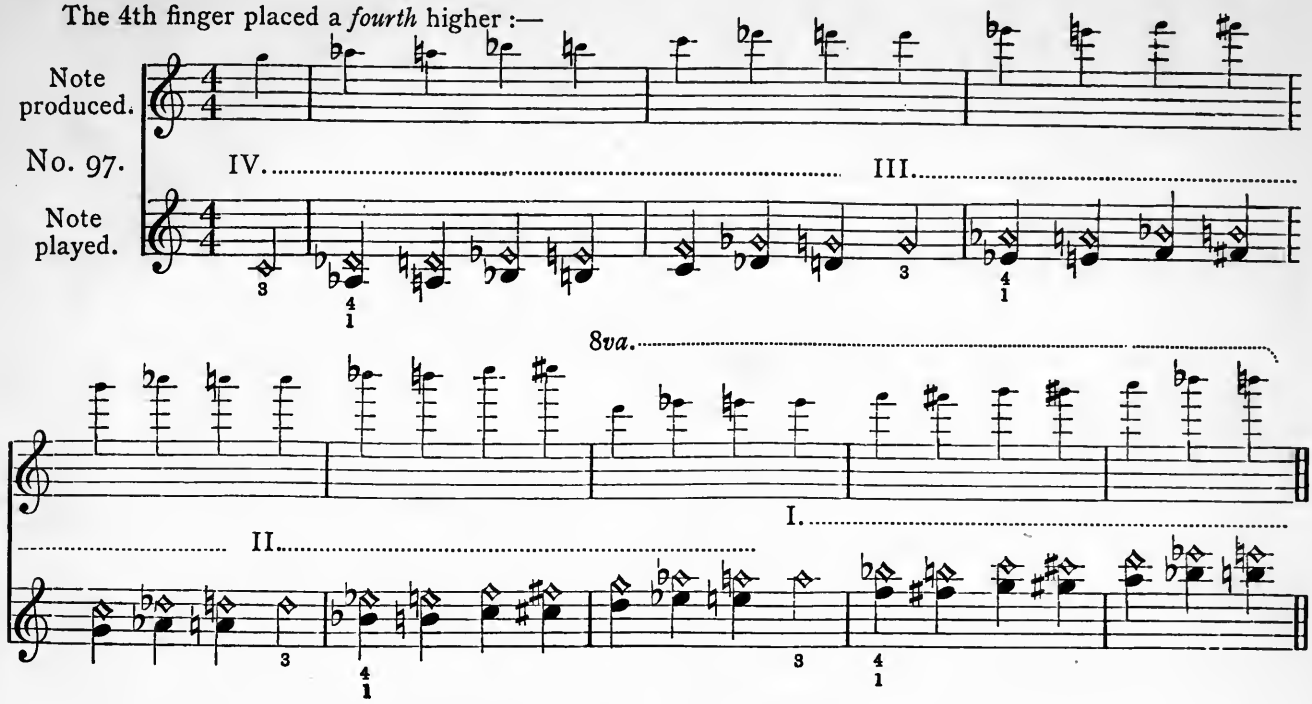
Natural Harmonics are produced by touching the string without pressing the finger down. Starting from the middle of the string some Harmonics are to be found upwards to the bridge, and some downwards to the nut. The sign ◇ generally marks the note which should be played, while the small note indicates the actual sound produced.



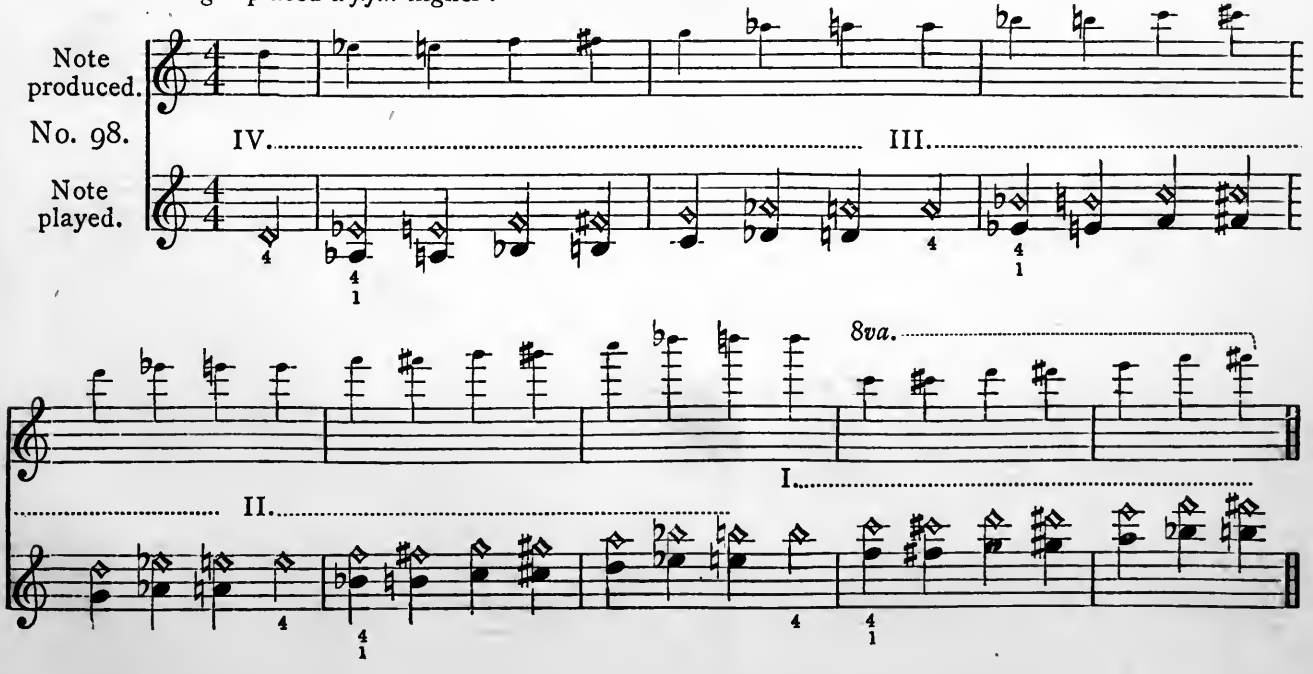
Artificial Harmonics are produced by pressing down one finger *firmly* and another *lightly* on the same string. If the 1st finger is pressed down and the 4th finger placed lightly a *perfect fourth* higher, the sound of the note taken with the first finger is produced a double octave higher. The usual note indicates the one pressed down; the sign ◇, the lightly placed finger, and the small note above, the actual sound produced.

The 4th finger may also be placed *lightly* a *perfect fifth* higher, then the sound produced is the fifth above the octave of the note taken with the 1st finger.

The 4th finger placed a *fourth* higher :—



The 4th finger placed a *fifth* higher :—

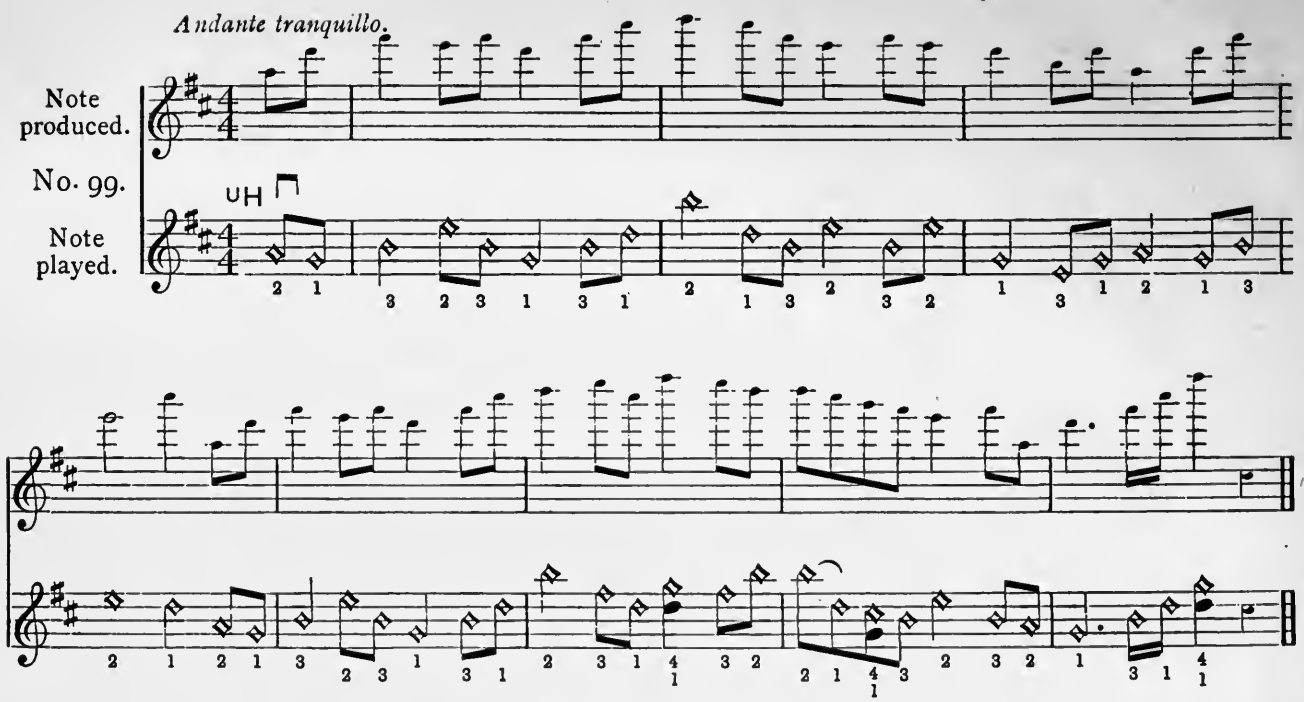


Andante tranquillo.

Note produced.

No. 99.

Note played.

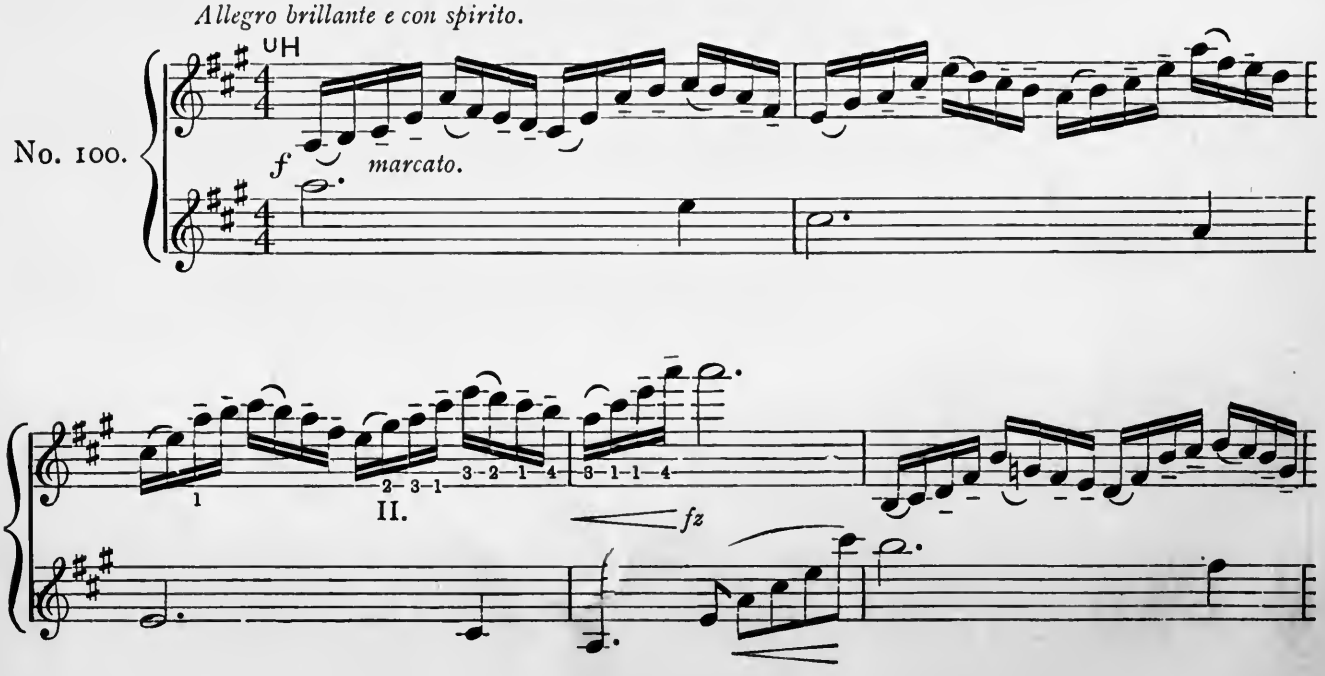


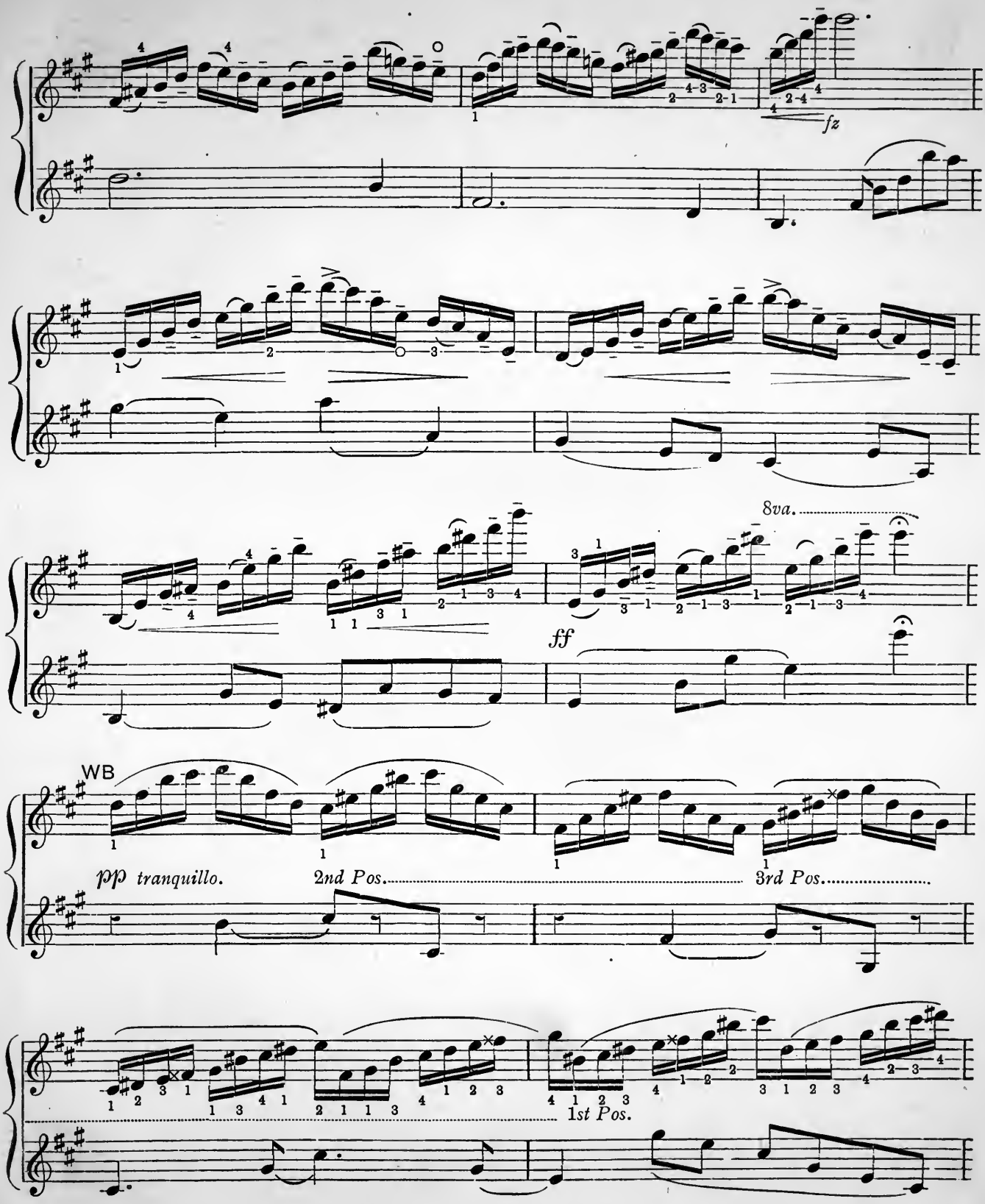
For more detailed information about Artificial Harmonics see "Paganini's Art of Playing the Violin," by Carl Guhr (Novello, Ewer and Co.)

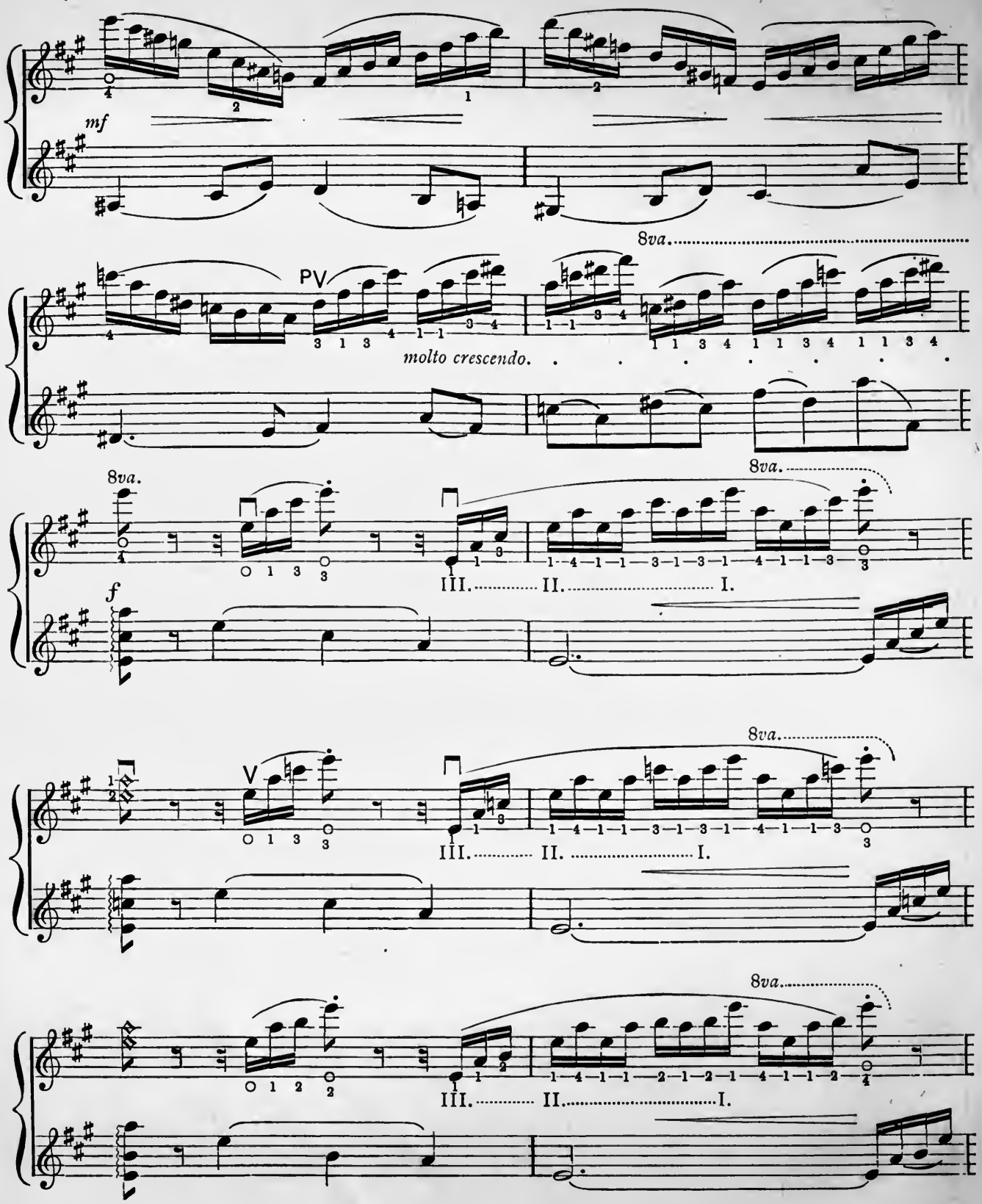
XLV.—EXERCISE IN DIFFERENT POSITIONS.

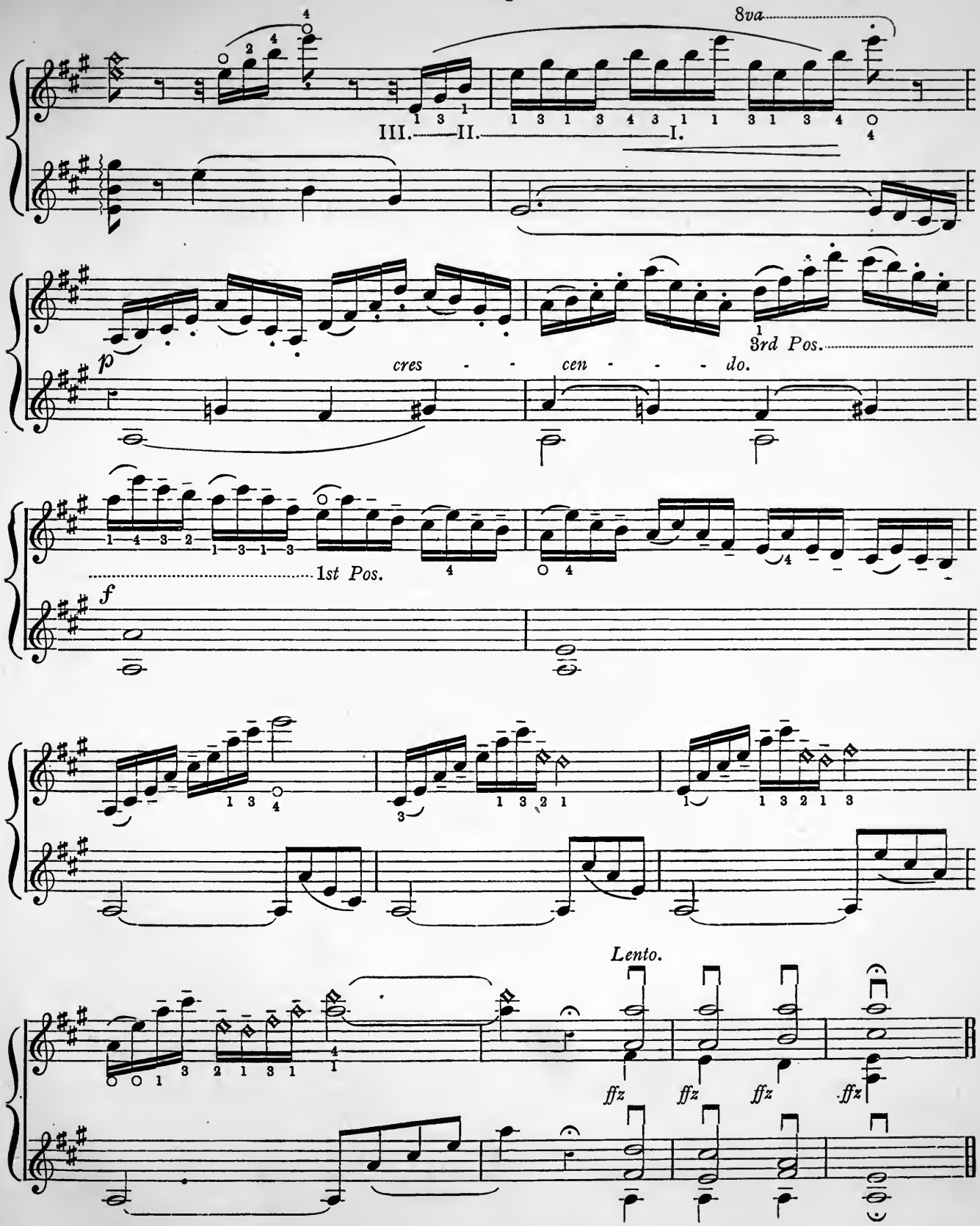
Allegro brillante e con spirito.

No. 100.




fz
8va.
ff
WB
pp tranquillo.
2nd Pos.
3rd Pos.
1st Pos.


mf
8va.
PV
molto crescendo.
8va.
8va.
f
III. II. I.
V
8va.
III. II. I.
8va.
III. II. I.


8va
III. II. I.
p
cres - - cen - - - do.
3rd Pos.
1st Pos.
f
Lento.
ffz ffz ffz ffz

VOCABULARY

OF

TECHNICAL TERMS AND EXPRESSIONS

CONNECTED WITH THE

VIOLIN.

The following abbreviations are used: *Fr.* (French), *Ger.* (German), *It.* (Italian), *Lat.* (Latin).

A capriccio (*It.*) At will; according to individual fancy.
Accelerando (*It.*) Gradually increasing the speed of the movement.
Adagio (*It.*) A slow movement.
Adagio assai / —— molto } (*It.*) Very slow.
Ad libitum (*Lat.*) At will; not in strict time.
Affettuoso (*It.*) Lovingly.
Agitato (*It.*) With agitation.
Alla breve (*It.*) A direction that there should be two beats in a bar, one to each minim; it is indicated at the signature by ¢.
—— marcia (*It.*) In the style of a march.
—— polacca (*It.*) In the style of a polonaise.
—— tedesca (*It.*) In the style of a German valse.
Allegretto (*It.*) Lively, but slower than allegro.
Allegro (*It.*) Joyful, quick, lively.
Allegro con brio. (*It.*) Quick and brilliant.
—— con fuoco (*It.*) Quick, with fire.
—— con spirito (*It.*) Quick, with spirit.
—— ma non troppo (*It.*) Lively, but not too fast.
—— moderato. (*It.*) Moderately quick.
—— molto (*It.*) Very quick.
—— vivace (*It.*) Quick and lively.
Allemande (*Fr.*) A German dance movement in common time. (*See* Bach's Sonatas.)
Al segno (*It.*) To the sign, 𝄋
Andante (*It.*) A slow, peaceful, but not dragging movement.
——— cantabile (*It.*) Slow, in a singing style.
——— grazioso (*It.*) Slow and graceful.
——— maestoso (*It.*) Slow, with majesty.
——— ma non troppo (*It.*) Slow, but not too much so.
Andantino (*It.*) Somewhat quicker than Andante.
Animato (*It.*) With animation.
A piacere (*It.*) At pleasure.
Appassionato (*It.*) With passion and intense expression.
Arco (*It.*) The bow; *coll'arco*, with the bow.
Arpeggio (*It.*) In the style of a harp. (*See* page 74.)
Assai (*It.*) Very. (*See* Adagio assai.)
A tempo (*It.*) In time. Generally used after Ritardando or Accelerando.
Attacca (*It.*) / Attacca subito (*It.*) } Commence the following at once, without a pause.

Bourrée (*Fr.*) A French dance in common time, beginning with the fourth crotchet. (*See* Bach's Sonatas.)
Brillante (*It., Fr.*) In a brilliant manner.
Brio, con (*It.*) With spirit and vigour.

Cadenza (*It.*) A brilliant passage introduced towards the close of a piece in a movement. (*See* Cadenzas written for Beethoven's Concerto by Léonard, Vieuxtemps, David, Molique, Joachim, etc.
Calando (*It.*) Gradually softer and slower.
Calmato (*It.*) With a calm, tranquil expression.
Cantabile (*It.*) In a singing style.
Cantilena (*It.*) A melody. An oft-repeated old song.
Canzonetta (*It.*) A short song. (*See* Mendelssohn's Quartett in E flat, Op. 12.)
Capriccio (*It.*) A composition irregular in form.
Cavatina (*It.*) A melody of a simple form. (*See* Raff's Six Morceaux de Salon, Op. 85, No. 3.)
Chaconne (*Fr.*) A slow dance movement in $\frac{3}{4}$ time, generally combined with variations. (*See* Bach's Sonatas.)
Chevalet (*Fr.*) The bridge.
Coda (*It.*) A supplement at the end of a movement.
Colla parte (*It.*) Following the principal part.
Colophane (*Fr.*) / Colophonium (*Lat.*) } Resin.
Comodo (*It.*) Easy, without haste.
Concertino (*It.*) A short concerto.

Concerto (*It.*) A composition in which a solo instrument takes a prominent part, generally with orchestral accompaniment.
Courante (*Fr.*) An old dance movement in $\frac{3}{4}$ time. (*See* Bach's Sonatas.)
Crescendo (*It.*) Increasing the force of sound.

Da capo (*It.*) Repeat from the beginning.
——— al fine (*It.*) Repeat from the beginning to the sign *Fine*.
——— al segno (*It.*) Repeat from the sign 𝄋.
Decrescendo (*It.*) Decreasing the force of sound.
Deciso (*It.*) With decision.
Delicatezza, con (*It.*) With delicacy.
Diminuendo (*It.*) Diminishing the power of sound.
Dolce (*It.*) Softly, sweetly.
Dolcezza, con (*It.*) With softness and sweetness.
Dolore, con (*It.*) In a plaintive, sorrowful style.
Doloroso (*It.*) With sadness.
Double (*Fr.*) An old term for a variation. (*See* Bach's Sonatas.)
Duet. A composition for two instruments.

Eleganza, con (*It.*) With elegance of style.
Elégie (*Fr.*) A composition of a mournful character. (*See* Ernst's Elégie, Op. 10.)
Energico (*It.*) With energy.
Espressione, con (*It.*) / **Espressivo** (*It.*) With expression.

Facilité (*Fr.*) An easy arrangement of a difficult passage.
Fermata (*It.*) A pause.
Fermo (*It.*) With firmness.
Fieramente (*It.*) Boldly, fiercely.
Finale (*It.*) The last movement of a sonata or symphony.
Fine (*It.*) The end.
Forza, con (*It.*) With force.
Forzando, Sforzando (*It.*) (Abbreviation, *sf* or *fz*.) Strongly marked.
Frosch (*Ger.*) The nut of the bow; *Am Frosch*, near the nut.
Fuoco, con (*It.*) With fire and spirit.
Furioso (*It.*) With fury.

Gavotte (*Fr.*) A dance movement in common time, beginning with the half bar. (*See* Bach, Corelli, and Rameau.)
Geige (*Ger.*) A violin.
Giga (*It.*) / **Gigue** (*Fr.*) A jig; a lively dance movement in $\frac{6}{8}$ time. (*See* Bach and Corelli.)
Grandioso (*It.*) With grandeur.
Grave (*It.*) Slow and solemn.
Grazioso (*It.*) With grace and elegance.

Imitando (*It.*) Imitating. (*Imitando la voce*, imitating the voice part.)
Impetuoso (*It.*) Impetuously.
Indeciso (*It.*) In an undecided manner.

Lamentando (*It.*) Mournfully, plaintively.
Langsam (*Ger.*) Slowly.
Larghetto (*It.*) At a slow pace, but not so slow as Largo.
Largo (*It.*) Very slow, and broadly.
Lebhaft (*Ger.*) With vivacity.
Legato (*It.*) Connected; bound together (*See* page 61.)
Leggieramento (*It.*) Lightly, gracefully.
Leggiero (*It.*) Light, easy.
Lentando (*It.*) Becoming slower by degrees.
Lento (*It.*) Slow.
Lunga pausa (*It.*) A long pause.

Maestoso (*It.*) With majesty, dignity.
Maggiore (*It.*) / **Majeur** (*Fr.*) The major key.
Marcato (*It.*) Marked.
Martelé (*Fr.*) Hammered (*See* page 63.)
Meno (*It.*) Less; as, *meno mosso*, less quick.
Mineur (*Fr.*) / **Minore** (*It.*) The minor key.
Minuetto (*It.*) A graceful dance movement in $\frac{3}{8}$ or $\frac{3}{4}$ time. (*See* page 73.)
Moderato (*It.*) In moderate time.
Molto (*It.*) Much, very; as, *molto allegro*, very quick; *molto sostenuto*, much sustained.
Morendo (*It.*) Dying away.
Mosso (*It.*) Moved; as, *più mosso*, faster.
Moto, con (*It.*) With spirited movement, rather fast.

Passionato / **Passione, con** (*It.*) In an impassioned manner.
Pastorale (*It.*) In a pastoral style.
Pausa (*It.*) A rest, a pause.
Pausa generale (*It.*) *Also* G. P. A pause for all the performers.
Perdendosi (*It.*) Decreasing in power and time.
Pesante (*It.*) Impressively, heavily.
Piacevole (*It.*) In a playful style.
Pizzicato (*It.*) (*See* page 77.)
Poco (*It.*) A little; *poco animato*, rather animated.
Poco a poco (*It.*) Little by little.
Ponticello (*It.*) *Sul ponticello*, near the bridge.
Poussé (*Fr.*) Up-bow.
Preludio (*It.*) / **Preludium** (*Lat.*) A prelude, or introduction.
Prestissimo (*It.*) Very fast.
Presto (*It.*) Fast.
Prima vista (*It.*) At first sight.

Quartett (*Ger.*) / **Quatuor** (*Fr.*) A composition for four instruments.
Quintett (*Ger.*) / **Quintuor** (*Fr.*) A composition for five instruments.

Rallentando (*It.*) Getting gradually slower.
Rapidamente (*It.*) With rapidity.
Recitando (*It.*) In the manner of a Recitative.
Religioso (*It.*) In a religious devotional manner.
Ripieno (*It.*) A part in an orchestra which is only occasionally required for the purpose of adding to the force of a *Tutti*.

Risoluto (*It.*) With resolution.

Ritardando / **Ritenuto** (*It.*) Gradually diminishing the speed of a movement.

Sarabanda (*It.*) A slow and dignified old dance movement in $\frac{3}{4}$ time.

Sautillé (*Fr.*) Springing bow. (*See* page 64.)

Scherzando / **Scherzo** (*It.*) In a playful, humorous manner.

Schnell (*Ger.*) Quick.

Sec (*Fr.*) Dry; indicates a short quick bow.

Segue (*It.*) Follows; comes after.

Semplice (*It.*) In a simple, unaffected manner.

Sempre (*It.*) Always.

Senza (*It.*) Without; as, *Senza Sordini*, without mutes.

Septetto (*It.*) / **Septuor** (*Fr.*) A composition for seven instruments.

Sextett (*Ger.*) / **Sextuor** (*Fr.*) A composition for six instruments.

Simile (*It.*) In the same manner.

Smorzando (*It.*) Dying away.

Solo (*It.*) Alone.

Sonore (*Fr.*) Sonorous, with a full and rich tone.

Sordini, con (*It.*) With mutes.

Sostenuto (*It.*) Sustained.

Staccato (*It.*) Detached; taken off. (*See* page 68.)

Stringendo (*It.*) Accelerating the time.

Tacet (*Lat.*) Silence.

Tastiera (*It.*) *Sulla tastiera*—over the finger-board.

Teneramente (*It.*) / **Tenerezza, con** (*It.*) Tenderly, delicately.

Tenuto *or* **Ten.** (*It.*) Sustained, held down.

Tiré (*Fr.*) Down-bow.

Tranquillo (*It.*) Tranquilly, calmly.

Tremolo (*It.*) A note bowed with great rapidity so as to produce a quivering effect. (*See* page 71.)

Trille (*Fr.*) / **Trillo** (*It.*) The shake. (*See* Tartini's *Trillo del Diavolo.*)

Trio (*It.*) A composition for three instruments.

Tutta forza, con (*It.*) With the greatest force.

Tutti (*It.*) All. Every performer to take part in the execution of a passage or movement.

Una corda (*It.*) On one string.

Variazioni (*It.*) Variations.

Vigoroso (*It.*) Vigorously, boldly.

Vivace (*It.*) Lively, quickly.

Vivo (*It.*) Animated, brisk.

Volti subito, *or* **V.S.** (*It.*) Turn over quickly.

Wolf. Some particular note often found on a violin, the intonation of which is not true.

LIST OF STUDIES, CONCERTOS, AND OTHER COMPOSITIONS FOR THE VIOLIN RECOMMENDED TO ADVANCED PUPILS.

		s.	d.
B. Campagnoli	20 Studies	3	6
R. Kreutzer	40 Studies	1	0
F. Fiorello	36 Caprices	1	0
P. Rode	24 Caprices	1	4
J. Tartini	L'Art de l'Archet (The Art of Bowing)	2	6
H. Léonard	La Gymnastique du Violoniste 2 Books, each 3/6.	6	0
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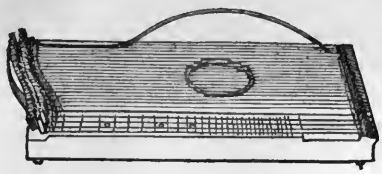

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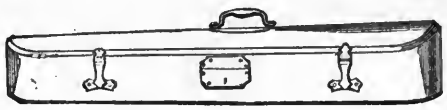

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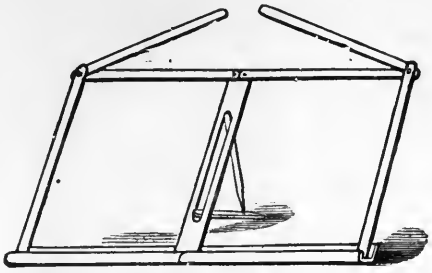

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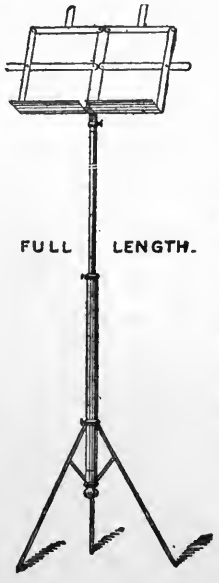

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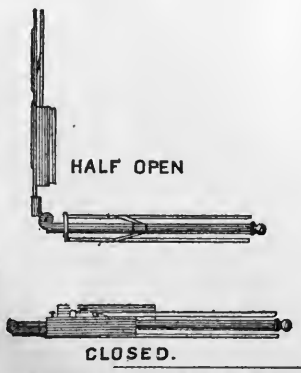

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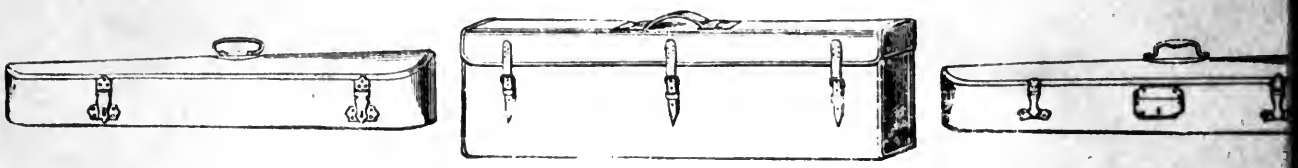

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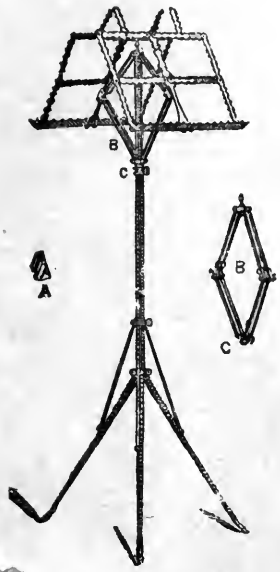

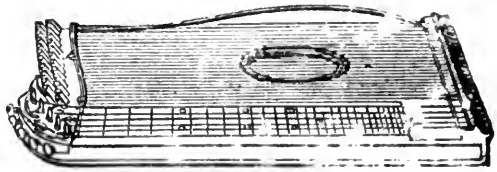

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